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AUTHOR Lems, Kristin
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ABSTRACT

The background, research, development, and recommended use of a set of instructional materials for teaching listening comprehension to adult learners of English as a second language are outlined in detail. The materials were developed in response to a need for real-life language samples for use in teaching listening comprehension of English. A series of videotaped episodes with native speakers engaged in nonacademic language use situations formed the basis for accompanying written materials. The review of research, pedagogy, and materials discusses previous work concerning listening and reading, the listening act, pedagogical implications, and existing materials. The outline of procedures and methods chronicles the making, classroom implementation, and evaluation of the materials' success. A separate section on the materials' evaluation includes summaries of teachers' responses to general and yes/no evaluations, a sample episode evaluation, and the researcher's own evaluation. Implications for future research are examined. Appendices include the texts of the written materials, a chart summarizing existing materials, a situation checklist, a list of alternate expressions and sample student homework, and the evaluation forms used. (MSE)

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LISTENING IN REAL-LIFE SITUATIONS: A SET OF SITUATION-ORIENTED LISTENING COMPREHENSION MATERIALS FOR THE ESL CLASSROOM

BY

KRISTIN LEMS

A.B., University of Michigan, 1972
A.M., University of Illinois, 1975

THESIS

Submitted in partial fulfillment of the requirements
for the degree of Master of Arts in
Teaching English as a Second Language
in the Graduate College of the
University of Illinois at Urbana-Champaign, 1983

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PREFACE

History

This thesis grew out of a project I began in 1981 with Tony Silva, who was then also a MATESL candidate at the University of Illinois. I was told that there was a videotape studio in the basement of the Foreign Language Building available for developing classroom materials, and decided to produce materials for classroom use in the Intensive English Institute, where I was teaching listening comprehension (l.c.) at the time.

The listening comprehension component at the Institute did not have its own syllabus at that time, and gathering materials for classroom teaching was known to be a demanding and arduous process. Further, the only set of videotape materials that was being used in the l.c. classroom was Better Listening Skills, which was intended for academic use. I felt that the strongest attributes of the videotape medium remained unexploited.

Therefore, we decided to film several short episodes depicting native speakers engaged in non-academic language use situations, and to build teaching materials around the episodes. They were taped in the fall of 1981, and spring, 1982. I taught some of the completed episodes in my own listening comprehension classes.

We were selected to do a workshop presenting these materials at the 1982 TESOL Convention, and there we presented one sample episode on videotape with accompanying exercises (see Appendix B for Abstract). The response to our presentation was enthusiastic, and many asked if there were some way to buy or rent our materials for their programs. In truth, the materials had not been completed; we had only written exercises for two of the ten sequences, and I had roughly assembled two more. We postponed a decision about what to do with the materials and returned to Illinois.

At that point, Silva had to withdraw from the project. I continued to receive correspondence from teachers who had seen the presentation and wanted to use it in their classrooms. I decided to complete the remaining lessons, and sent the series, at cost, to teachers in two other ESL programs to be pilot tested. I asked for detailed feedback in exchange for use of the tapes, with possible publication in mind.

It was not until early spring, 1983, that I decided to use this project as my master's honors thesis, on the advice of my advisor, H. Douglas Brown. The decision required some "retro-fitting," which included constructing and administering a standardized evaluation form, making a formal review of listening comprehension materials, taking a deeper look into theories of listening comprehension outside and within ESL, and gathering additional feedback and classroom testing for the videotapes. I solicited one additional teacher in the Institute to pilot some of the episodes in his high intermediate l.c. class, bringing the number of teachers using the materials to five, including myself. This has given me a good basis for evaluating the success of the materials.

Purpose

While teaching listening comprehension at the high intermediate level, I soon became aware of the lack of commercially available materials suitable for classroom use. Textbooks or portions of textbooks about listening comprehension often focused on discrete-point listening or sentence-level listening activities--the kinds of tasks students would be unlikely to face in their everyday lives. Other materials tended to have unnatural dialogs which lacked the informal speech elements that characterize spoken

English, and provide additional redundancy to aid understanding. I also discovered that, although good materials were available to students for academic listening and note-taking practice, they felt frustration at not being able to understand nonacademic, spoken English in informal settings---a frustration I later found echoed in many studies on this subject. Some of the best strategies for understanding informal spoken English seemed to reside in visual cues given by the speaker and by the environment, and there were few, if any, classroom materials to help students spot those cues and use them to their advantage.

Videotapes answered several of these problems. Their audio and visual retrievability made them ideal means of conveying real-life situations to the second language student, provided the production achieved natural, believable acting. They also afforded a glimpse at some features of American culture, because of the multidimensional cues available through sight and sound.

Therefore, I videotaped short, everyday situations occurring between native speakers in order to present the student with materials that offered new strategies for understanding spoken discourse and conversation, as well as some features of American culture. Judging from the response received at the TESOL Convention, these materials appear to address a need felt by many ESL teachers, and can add an important element to an ESL program.

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I would like to thank the following people, without whom this thesis could not have reached its present state: Tony Silva, for his numerous, vital contributions to this project throughout the early planning and production of the materials, and for critical support after their completion; Pat Wilcox Peterson, for her pro-

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CHAPTER ONE:

Review of Research, Pedagogy, and Related Materials

Introduction

The skill of listening comprehension in English as a Second Language, while it has been part of most integrated teaching/learning approaches, is usually advanced as a means to another, related skill, such as speaking or reading, and little attention has been paid to listening comprehension for-its-own-sake. This is evident in the relative scarcity of materials which focus on listening comprehension, and the modest time usually accorded it in ESL curricula. Yet most would agree that listening comprehension is the key which in many ways unlocks the world of a new language. This has been implicitly acknowledged in several language learning methodologies, such as the audiolingual method, with its emphasis on language lab drilling, or "The Silent Way," in which the students listen to sentences in the target language well before any other skill is introduced, or the Total Physical Response method, in which learners are delayed from speaking as they achieve listening comprehension while going through various tasks. Nonetheless, listening comprehension has less literature built around it than the other traditional divisions of ESL, and, until very recently, far fewer materials in its corpus.

The primary researchers on the subject of listening comprehension have come not from ESL, but from psycholinguistics and, pedagogically, childhood education. Some of that research has been examined and applied by foreign language scholars and educators, most notably, Wilga Rivers, who has written cogently and accessibly on the listening act and its implications for materials design. However, other educators from the ESL discipline have been slow to visit the neighboring disciplines, and theorists from other disciplines have not actively applied their research to second

language learning, for the most part, so that much of the research remains uninterpreted for the ESL educator. Yet ESL teachers are hungry for listening comprehension materials, and publishers have obligingly spawned them. Some of these materials have little or no theoretical background and rely on "intuitive" classroom experience or the exigencies of the author. Thus we have the interesting phenomenon of a shortage of authorities in the area, no widespread prevailing theory, and a plethora of uneven, inconsistent materials on the growing market.

It is the purpose of this chapter to review some of the research on listening comprehension, particularly with reference to ESL, discuss the pedagogical implications of such research, especially in light of the peculiarities of spoken language, and provide an overview of existing materials, in the form of an annotated bibliography and accompanying chart.

A. LISTENING AND READING: AN ANALOGY

In order to discuss some of the theories surrounding the nature of the listening act, some discussion of reading theory may be useful, for the same historical approaches have touched both fields, resulting in some striking similarities.

It was thought, in the 50's and early 60's, that reading was essentially a very rapid codification process of sounds into phonemes into representations of meaning. According to this model, sometimes referred to as the "bottom up" model of reading, the reader improves as she processes more letters per second, essentially, in a linear progression across the page.

This theory did not account for several phenomena. It did not explain why, in several studies, "better" readers misread

certain words or phrases in ways that were graphically less similar (but semantically, more similar) to the target word than the errors made by "poorer" readers (Cziko 1980). It did not account for studies in which cloze tests administered line-by-line on a screen revealed much lower student reading scores than the same cloze test presented in longer chunks, although according to the theory the scores should have been the same (J R. Cowan lecture, 8/31/81). And, with its focus on the word as the largest unit, it allowed for no visual holdover of word units as new phrases were processed, disallowing meaning to be derived from a larger context.

The pedagogical implications of this theory resulted in first language reading materials consisting of very short, alliterative sets of words (with perfect sound-spelling correspondences, unlike most English words), and short sentences that in no way resembled natural English and, to put it charitably, were uninteresting. Authors prided themselves on endless recombinations of several simple words (Cowan lecture notes on Fries):

> My First Reader, therefore, contains only some forty words, but these forty words are used in more than two hundred and sixty sentences, through which the use of reading to get meaning is developed from the very opening lesson.

Further, a great deal of emphasis was placed on correctness of spelling (Cowan lecture notes on Fries). Note that even the writer is aware of pseudocommunication here, as evidenced by the placement of "words" in quotation marks.

> ...the pupil has not only learned to read the two hundred and thirty eight separate "words" listed as the total for these three readers, he has learned to do something of much greater importance in his progress toward reading comprehension. He has learned almost all of these words (two hundred and eleven) as fitting into a set of spelling patterns and has developed habits

of making extensions of these patterns.

The uncontested breakthrough in reading theory came with the publication of an influential paper by Kenneth Goodman (1970), which posed what has come to be called the "top down" theory of reading---"reading as a psycholinguistic guessing game."

Goodman refuted the notion that reading was a precise, detailed, linear process of individual word perceptions. He rejected this "end of the nose" view of reading, calling it, rather, a "selective process," wherein one decodes the text by searching for the fewest, most meaning-bearing textual cues on the first try, then trying others when the text fails to meet the reader's expectations, or continuing along when it does.

Goodman further claimed that the reader brings more than eyes to the text: the reader has a wealth of world experiences, language experience, and thought development to draw upon, and all of these are brought to the task of reading, as the reader constructs ever-more sophisticated methods of decoding written material. These processes do not need to be "taught;" living teaches them, but the teacher can guide the student in applying what is already known.

Goodman's hypothesis is supported by many experiments in reading, and essentially holds to the present day. However, it has also been enriched by additional elaboration (sometimes coined the "integrated" view, much like the larger ESL trend toward "eclecticism"); this view readmits the "bottom up" theory in a very minor role, as a process that may indeed take place in the learner, but only very briefly, and adds to "top down" theory more detailed perceptual strategies for decoding writing at the sentence level and, increasingly, at the level of discourse.

Language materials reflect these trends, and now, most reading curricula (in first and second language studies) encourage students to develop guessing strategies, through various inductive teaching techniques and materials, along with a generous ration of "speed reading" to build reinforcement of developing reading habits. "Skimming and scanning" is a concept employed by, among other places, the Intensive English Institute at the University of Illinois; "skimming" guides readers towards pursuit of the main idea, while "scanning" is used to hone in on particular, discrete information, which may or may not be central to the larger discourse, to train students in a variety of detailed "excavational" techniques.

There are several other pedagogical applications of this view of reading, but here I shall mention only two. One is the treatment of vocabulary---always a bone of contention for second language learners and educators. In Goodman's view, the text provides numerous vehicles for understanding vocabulary from context, and the teacher should teach those vehicles, rather than lists of words, or heavy reliance on the dictionary. The teaching of such context cues will give the student many available ways to deal with new words, and, accordingly, build confidence in tackling the unknown.

The other, which addresses teaching style rather than curriculum, regards dealing with corrections. Since the student is essentially constructing a hypothesis of meaning which is being tested against the text, the two meaning constructs are bound to assume different profiles at various points along the way. It is the teacher's goal to make that profile come ever closer to the one suggested by the teacher's (native speaker) understanding of the author's intention, but it is also clear that there will always be different interpretations even among native speakers. It is important, therefore, that the teacher

not condemn misinterpretations (Goodman: "miscues") as errors, but try to guide the student within the range of acceptable interpretations.

This rather intensive look at reading theory and pedagogy serves as a complement and background to the discussion of the history of listening theory which I am about to present.

As the descriptive linguists of the 1950's attempted to classify the phonemic contents of languages in increasingly complex detail, a school of listening comprehension developed, more or less as an offshoot of descriptive linguistic research of the period. For want of a better term, I will call it "the phonemic school" of listening comprehension; its followers divided the stream of human speech into phonemes (this was the decade of the phoneme--a powerful new unit of analysis). In attempting to understand how humans distinguished verbal sounds, these linguists postulated that a listener sorted out each sound's characteristics from a list of binary, distinctive features, until each sound was narrowed down to its one possible phoneme, which would thus allow the reader to understand speech. Jakobson and Halle (1956), for example, explained speech perception this way in Fundamentals of Language (1956: 4):

> In a message conveyed to the listener, every feature confronts him with a yes-no decision...the listener is obliged to choose between two polar quantities of the same category, as in the case of grave vs. acute, or between the presence and absence of a certain quality such as voiced vs. voiceless, nasalized vs. non-nasalized, sharp vs. plain.

Pedagogically, this view would probably work in favor of materials which encouraged phonemic transcription, or perhaps dictation. Each segment would be seen, essentially, as equal in value and complexity vis a vis the decoding task. Learning tasks would never be organized around units larger than the word.

The analogousness of this view to early reading theory did not go unnoticed to cognitive psychologist Ulric Neisser (1967), who, in a chapter of his book on cognitive psychology entitled "Speech Perception," (1967: 183) observed:

> The notion that speech is understood in terms of phonemes is uncomfortably reminiscent of the proposition that reading consists of identifying letters. As we saw [in earlier chapters of this book] the letter-by-letter hypothesis must be abandoned in favor of a more flexible view...a similar flexibility characterizes the perception of speech.

The phoneme-centered view failed to explain how human beings are so capable of distinguishing speech across a wide range of performance variations, many of them with "degenerate" versions of the target phoneme. These phonemic variations within speech cannot be sorted into words by any computer, to date, since their range of intelligibility is so wide; nonetheless, native speakers can pick out intelligible utterances from many environments with great acuity.

This view also does not account for certain kinds of listening errors, such as those associated with homonyms. Lower level students often substitute the homonym for a target word (to/two/too, etc.) in dictations, having heard the correct sound but lacking deeper knowledge of the syntax of the sentence. The "phonemic school" would have no way of instructing the student about homonyms, among other things, since the sound to meaning transfer is considered automatic, implicit, and "one to one."

Further, as phoneme advocates attempted to prove the phoneme to be a "psychologically real" minimal unit, others demonstrated effectively that, at times, larger segments served as the minimal units by which speech was decoded. George A. Miller (in Neisser, 1967), for example, pointed out that there is a minimal processing

speaker, if that listener's expectations are accurate ("you took the words right out of my mouth"). This supports Neisser's claim that the listening process must be a creative one; Wilga Rivers (1981: 160) says, "This shows we are creating a message, not receiving one, since we cannot 'receive' what was never uttered." (Incidentally, this, too, has a parallel in reading; as early as 1897, a psychologist named W.B. Pillsbury demonstrated that subjects could be made to "see" letters that had been deleted from words, on the basis of their expectations about the words.) (in Neisser, 1967)

Many other experiments corroborate the idea that listening is a constructive process, not merely a passive one. To cite an additional example (in Neisser, 1967), a thirty second tape loop, with one word or short phrase identically recorded many times, was played to subjects over an uninterrupted, several-hour period. Although the tape had identical repetitions of the same sound, subjects reported hearing new sounds, including additions and omissions and changes in "accent" by the speaker. Clearly, the only difference was what the listener brought to the task.

The pedagogical implications of this view, and a detailed description of the process by which "analysis-by-synthesis" is thought to be carried out, will be covered later in this chapter. For now, however, I will close up the discussion of the similarities of the reading and listening act with a few further comparisons.

Since listening, like reading, can be broken into analytical units of varying lengths for varying purposes, the ESL classroom is afforded an opportunity to move among several unit sizes according to the level of the student and goals of the exercise.

time established for "deciding" upon a cognitive unit, and that if each phoneme were really a cognitive unit, empirically, a listener could not possibly react with the rapidity with which listeners in fact do react.

In Ladefoged and Broadbent's (in Neisser, 1967) experiments with the perception of "clicks" superimposed on taped sentences, subjects consistently reported "hearing" the click at a syntactic dividing line in a sentence, even if the click were actually several phonemes removed from it; this seemed to indicate that sometimes even full phrases (Miller: "chunks") may serve as psychologically real minimal units.

Neisser probably did for listening theory what Goodman did for reading: each introduced the concept that the skill once thought to be "receptive" was instead creative, constructive, and hypothesis-testing. Neisser called his theory "analysis-by-synthesis," a term borrowed from J.C.R. Licklider (in Neisser, 1967), who used it as early as 1952. Analysis-by-synthesis, as Neisser explains it, means that "one makes a hypothesis about the original message, applies rules to determine what the input would be like if the hypothesis were true, and checks to see whether the input is really like that." (1967: 194) Or, as Gillian Brown (1978: 271) puts it: "Understanding, then, is seen as a process of prediction and sampling rather than a desperate attempt to keep up with the words flashing past."

Neisser's theory holds sway, essentially, in listening methodologies to the present day, largely because it has illuminated many previously unexplained listening phenomena. One case of such a phenomenon is the common experience in which a listener can fill in a missing auditory signal from another

Like the "skimming and scanning" found in reading programs, listening programs should---and, increasingly, do---cover both macro- and micro-level listening, or, "extensive" and "intensive" listening, as they have come to be called. In these classes the same kind of inductive lessons which cultivate skills in "hypothesis testing" in new readers are used with listeners, often through exercises which accompany listening tasks. Increasingly, like reading classes, listening classes are tackling the discourse level, after years of having handled exclusively smaller units, and are introducing strategies for dealing with the organizational structure of entire oral compositions, such as lectures. These developments converge nicely with the increased international interest in training second language listeners for academic purposes, since their listening skills are becoming increasingly valued in predicting success at foreign universities.

The treatment of vocabulary acquisition mentioned earlier with regard to reading is mirrored in current l.c. materials, which help students induce the meanings of unfamiliar words through various contextual cues, while encouraging them to continue to guess even when mistakes are made. Thus, while teaching strategies on which to draw, the teacher is also reinforcing a longer-term behavior of risk-taking and creative construction within the target language, which will ensure a closer approximation to the target language over a period of time.

Finally, even the classroom style encouraged by Goodman in correcting errors has its parallel in teaching listening comprehension. "Correct understanding," warned Gillian Brown (1978: 271), "must be replaced with the more humane and attainable notion of 'reasonable interpretation.'" After all, she adds (1978: 279), "We all get by with a rough fit on reality."

B. THE LISTENING ACT

Neisser (1967) forwarded the idea that listening is a "two stroke" process, and this view seems to be relatively intact to the present day, although there are disagreements among ESL scholars about its pedagogical implications. In essence, Neisser states that sound is cognitively "processed" in two stages: a passive, "preattentive" period, which he calls "echoic memory," and the active, attentive period, which he calls "active verbal memory," the same reconstructive process described earlier in terms of its parallels to reading theory. The two phases are sometimes referred to (Rivers, 1971) as decoding and recoding. Neisser (1967: 221) explains, "In my opinion, segmenting, grouping, recoding, and all inner repetition are essentially forms of auditory synthesis." Within this model, unattended material enters the echoic memory for a few moments, and, if auditory attention does not follow, quickly falls away; but if attended, the process of analysis-by-synthesis begins.

This theory supplanted two earlier views of the listening act which both revolved around ideas about attention and how attended information is stored and understood. One of these theories was Broadbent's (in Neisser, 1967) "filter theory," which analysed attention, memory, and learning in terms of information processing. Broadbent reasoned that "chunked," processed information would overload the simultaneous information-storage capacity of the brain, unless "filtering" prevented such an overload by rejecting extraneous information to make room for the vital content. In other words, the ear "tunes" to the target auditory information, radio-like, and the rest of the auditory signal is cast off.

In laboratory experiments which sought to confirm or deny this theory, however, it was shown in several cases that, in fact, the rejected message often does register, for no reason for which the theory can account. For example, if the subjects' names were cited in the portion of the tape they were instructed not to attend, they would nonetheless momentarily transfer their attention to the "unattended" material (Neisser, 1967). In short, too much seeps through the so-called "filter" to accept the filter theory. Yet, not everything comes through; selective listening certainly does occur even at the earliest auditory levels (very young babies can distinguish their parents' voices from background noises, for example). Therefore, some mechanism must be sorting sounds out from one another.

Treisman (in Neisser, 1967) proposed that, while not "filtered" as such, information does become "attenuated," so that selective listening could instead be described as a function of "signal intensity." This theory, however, fails to explain the cases in which the fainter signal, in fact, is the one attended; strength of signal alone cannot account for where listening attention focuses.

In addition to solving problems not covered by these two theories, other questions raised since 1967 have been satisfactorily explained in terms of the analysis-by-synthesis model. I will cite only two of them here.

One was raised by Elaine Tarone (1974) and pertained to the common belief that second language students had two separate "grammars"---a grammar of perception and another of production. Tests in which learners were asked to imitate taped sentences by native speakers demonstrated that the student would "translate" from the forms she heard to the forms she could produce. Labov

(in Tarone) also demonstrated that dialect speakers may be "fluent" in comprehending two language codes, but may speak only the code of their dialect. These kinds of data led researchers to postulate that students had a "decoding grammar" for listening, and a slower-developing, "encoding grammar" (Tarone) for speaking.

Tarone feels that Neisser's theory shows these to be two processes within a single, unified grammar. This is because decoding, according to Neisser, is not strictly a linguistic process; many different levels of information-gathering are taking place, which bring a great deal of vital, situational background information to the decoding task. Tarone (1974: 226) says, "Growing evidence points to the importance of non-linguistic processes and strategies in shaping the competence of the learner in the comprehension of the language." Further, Neisser demonstrates that the basic "chunking" unit for storage of speech in the memory is that of rhythm. Our ability to organize and divide things into rhythmic units, like situational content, is not strictly a linguistic strategy; in some sense these are language universals, Tarone contends. That is, we can take key semantic units from the stressed portions of the speech we are hearing and, from them, understand many significances without needing to consult the second stage, which Tarone calls the "backup system," in which reside detailed syntactic patterns and language specific information. "Thus," contends Tarone (1974: 230), "language specific rules are used only in stage two of Neisser's speech performance model, and these are the same rules the hearer would use in producing the utterance."

Producing an utterance therefore requires going to the second

level, of active verbal memory, to construct precise, language-specific patterns. Because of this, second language learners may (Tarone, 1974: 230) "be able to extract meaning from a sentence of the second language long before they can produce that sentence." And that means that a single grammar can account for both functions, depending on whether one or both levels of verbal memory are in use.

I find Tarone's line of reasoning confusing, frankly, because I think it is built on a misunderstanding of analysis-by-synthesis. Neisser states that <u>all</u> auditory attention requires analysis-by-synthesis---that, in fact, one defines the other: "active verbal memory...cannot exist at all except as an organized structure"(1969: 540). He clearly lays out the severe limitations on unprocessed, unattended data which do not go past the stage of echoic memory (1967: 213):

> unattended data simply fail to enjoy the benefits of analysis-by-synthesis. As a result, they are analysed only by the passive mechanisms, which might be called 'preattentive processes'...these processes can establish locations, form crude segments, and guide responses to certain situations. However, their capacity for detail is strictly limited.

Thus, he would not claim that listening by itself takes place at the level of echoic memory, while listening resulting in speaking takes place at the level of active verbal memory, as Tarone contends. Rather, he states that all attended listening involves a constructive process, thus engaging the second stage of active verbal memory. There are undoubtedly distinctions <u>within</u> the second stage between listening which will result in speaking and listening which will not (somewhat like a distinction between "encoding" and "recoding"). But the (re-)constructive process of listening and the constructive process of speaking

or writing surely all take place beyond the level of echoic memory, and all are "language specific." Anything less would reduce listening back to the passive position it was once thought to occupy. Nonetheless, this disagreement does not undermine Tarone's central contention that both perception and production operate from the same, single grammar.

Another area of research which seems to dovetail nicely with Neisser's theory is recent work on rhythm and intonation in decoding speech. Insofar as there is a trend in listening comprehension research, this seems to be one of the topics of current interest. An article by Elise André (1980) cites experiments in which subjects can identify their own language even at a subverbal level on the basis of its rhythmic patterns and intonations alone. She also quotes from an earlier study of speech and body motion. Researchers discovered (Andre 1980: 64):

> The body of the speaker was found to 'dance' synchronously with the articulatory segmentation of his speech. Further, the body of the listener was found to 'dance' synchronously with the speaker, primarily up to and including word length segments.

While Neisser makes it very clear that rhythmic structuring need not take place on a motor level and can be entirely abstract (1967: 218), these findings underscore his concept that rhythm is a primary organizational unit in listening.

Echoic memory apparently lasts something in the order of two seconds, or the duration of six related words, while active verbal memory lasts around four and a half seconds, or the length or approximately twelve connected words. During this period, Rivers (1971: 98) explains, "we apply the phonotactic, syntactic, and lexical collocational rules as well as the non-linguistic

associations aroused within the centrally-stored information system." At this time, the message is matched successfully to the listener's hypothesis and transformed to "deep structure form," where it can move into long-term memory. This occurs within about thirty seconds (Rivers 1971: 100). Rivers cites research indicating that when restated, the recoded, stored message will be encoded in "kernel-like" phrases, close in structure to "base forms," often in "SAAD"---simple active affirmative declarative sentences (Rivers 1971: 100). Neisser (1967: 221) explains, The mechanisms which transform the message prolong its life at the cost of changing its nature."

C. PEDAGOGICAL IMPLICATIONS

Having examined some of the work surrounding the nature of the listening act, let us now turn to some of the pedagogical implications of the research. First we will look at the implications of the presence of echoic and active verbal memory. Rivers (1972) sees learning for the second language learner as taking place at two levels: the level of manipulation of language elements, and the level of expression of personal meaning. While she rejects as "pseudocommunication" many l.c. materials, and favors instilling communicative content from the earliest levels of listening, she feels the second level, that of personal meaning, cannot be achieved until certain elements in the first are nearly automatic. Specifically, she suggests using materials that will "prolong" the auditory image, so that students can hold words in their memories long enough to begin to group them. Rivers (1971: 100) says this can be done in part through having the students repeat short segments within the limits of their

known structural patterns. Other ESL writers have incorporated these suggestions into entry-level listening comprehension materials, seemingly with successful results (Paulston and Bruder 1976, and Morley 1976, among others). Ferguson (1977) actually structures "text shadowing" into his l.c. program, for use in the language lab. His rationale for shadowing is that it is "especially useful in training fluency" (1977: 8). Although he does not say it is for lengthening echoic memory in the new language, his use of the term "shadowing" would hint a familiarity with Neisser's research.

But others interpret the "echoic memory" aspect of listening comprehension theory differently. Rivers starts listening training at the small phrase level on the assumption that linguistic information should be used from the start. However, others, such as Conley Day (1971), interpret Neisser's two stages to mean that "pre-listening," to train perceptual abilities, should be practiced before listening for meaning, just as "certain visual-perceptual skills are prerequisites to reading for meaning" (Day 1971: 4). He cites the pre-reading exercises given to children in kindergarten to ensure their later success in visual skill areas, and suggests that listening programs "stimulate auditory development as a prerequisite for comprehension" (1971: 7).

This position, first offered at TESOL 1971, has been forwarded by others since that time. Elise André (1980) suggests that the student be "presensitized" to the new language prior to doing linguistic work within it, via "massive doses of low-key listening" (1980: 65). While she is quick to point out that this should be only part of a broader program, she criticizes the omission

of this stage from most I.c. programs.

Peter Mc Carthy (1976) suggests that, in the case of second language learning, there must be a listening period which "deconditions" the student to the mother tongue, by means of prelistening exercises:

> ...the basic psychological process of relating new phenomena to previous experience, of interpreting the unknown in terms of what is already known, means that the mother tongue experience (which of course can never be eradicated) and the speech habits acquired along with that experience, actually get in the way, leading to the well-known interferences of one language with another. (1976: 214)

To prepare the students for the new language experience, McCarthy presents exercises which merely sensitize them to sound, identifying, for example, longer versus shorter sounds, prior to introducing the phonemes of the target language. These kinds of exercises fall squarely within the time range contained in Neisser's echoic memory, particularly in the sense that Tarone describes it, as a less language-specific memory.

Intuitively, this view seems to hold some promise, but the limited classroom use of "prelistening" materials and lack of available experimental data on the subject leave it in the speculative stage for the present time.

Rivers continues her application of the analysis-by-synthesis view by developing a four-stage approach to the teaching of listening comprehension, which she summarizes as a process of "identification and selection" (Rivers 1981). We have already described the first stage. The second is one of "identification and selection," with no concern for retention--although taking place within active verbal memory. Here, third voice dialogs and guessing games are used to build identification skills. The third phase is one of "identification and guided selection," in which

questions are given beforehand, and then a longer passage is presented. Here, retention has lengthened, although it is still short-term. Finally, she introduces "identification and selection with long-term retention," which is an "extensive" program that trains students to extract and encode the "gist" of a listening assignment through various tasks. All of this corresponds to the information available on the retention period in the "analysis-by-synthesis" theory, though none of these procedures appear to be mandated by it. To my knowledge, no alternate pedagogical plan of substance has been offered within ESL since Rivers, with the possible exception of the Lingual House books on various aspects of listening, co-authored by Michael Rost; further, most materials of the past fifteen years, whether they cover all four stages of Rivers' model or emphasize a certain step along the way, implic accept her model.

Next we shall take a look at the pedagogical implications of the question of two grammars. Whether or not this belief is widely held by ESL instructors, it is not to my knowledge assumed within any curriculum, and there is pedagogical unanimity about the need to integrate l.c. into the other disciplines of second language learning. While a case could be made for the presence of grammar varieties found in written and spoken text, these are easily explicable in terms of their different purposes, and would certainly not call for the teaching of two separate grammars. The considerations involved in teaching informal versus formal grammatical elements will be discussed in a subsequent section.

Tarone raises two other issues within listening theory: the role of rhythm and the role of situational context in decoding messages. The former has been incorporated in some l.c. curricula

which teach stress patterns and intonation, although this is often taught along with the oral production component or in combination with listening. While some l.c. materials now have units on intonation and rhythmic clues, I would venture to say that most texts address the issue cursorily, if at all. This is a weakness in existing materials, I think, since intonation and stress are increasingly proving to be very central in the decoding process. André (1980) contends that suprasegmentals are vastly underestimated in importance. "Rhythm may be the natural (missing) link between the perception and production of connected speech" (1980: 63). This assumption is being implemented in the oral production classroom quite regularly now through the use of Carolyn Graham's Jazz Chants, which assume that a student will learn to speak faster and better when introduced to the "beat" of English through a series of chanted dialogs.

The other concern, for the role of situational context in decoding auditory information, has been seriously neglected in l.c. materials as well, and represents a major weakness in older l.c. materials in particular. Neisser (1967, 1969) has decisively shown that such factors as localization (the "stereo sweep" of the sound in relation to the ears), voice quality, and intensity operate in interpreting the message even prior to the act of selective attention. Thus, we are registering information about auditory signals that we are not even consciously attending. Further, the analysis-by-synthesis process itself is controlled by external cues drawn from the preattentive phase--and these cues are not wholly linguistic in nature. Rivers (1981) broaches this in terms of discussing "information" in listening, which

she describes as the range of possible alternative items that could occur in any position within an utterance. The more unlikely a word is to occur, the more information that word conveys. As second language students learn to guess and predict within the range of possible choices in English, their predictions must come not just from their growing knowledge of the linguistic features of the language, but from their knowledge of the culture, situation, speakers, and so forth. Teaching situational context, then, improves the ability of the student to predict, and lowers the amount of information which hangs on linguistic cues alone.

Rivers is concerned about the omission of sociolinguistic information, stating that raw material is changed into "significance" by means of three kinds of cues: linguistic ones, the situational context, and the intentions of the speaker. Often, however, only the first is addressed in l.c. classes. In fact, says Rivers (1981), teaching the students clues in the interactional content will actually contribute to a more accurate account of the original message when it is "recoded" by the student. Rivers (1981: 161) explains, "The more we already know, the less auditory information we need to create a significance from phonic material." Duker (in André 1980: 60), editor of several anthologies on listening comprehension, summarizes listening comprehension in the following way: "When an intelligible message is related to the listener's past, listening comprehension occurs." This is underscored by G. Brown (1978: 279), who describes the listening task this way: "What is crucial is the stimulating of our own relevant experience." She emphasizes that guessing strategies are not merely linguistic,

but ethnographic, and must be taught as such. For example, knowing that a dialog takes place between a boss and a worker will immediately tell one some significant information about the content of the interaction, before ever seeing the individual words. Not to incorporate such information into the total profile of the encounter robs the listener of some crucial cues which will contribute to figuring out the interchange.

Recent l.c. materials have attempted to remedy this overlooked area, sometimes with very entertaining, interaction-oriented materials. The growth of notional-functional syllabi has contributed to this development, with interactions assuming a larger role in ESL overall. The range of situational cues covered can be vast---from proxemic cues, to cues in the visual or auditory surroundings, to knowledge of speech acts and cultural context. Many writers stress the need for materials that give this added dimension in "authentic" ways:

> ...much attention needs to be paid to the acquisition of a receptive competence, and an important feature of materials designed to produce such a competence would be authentic language materials. By this is meant materials which have not been specially written or recorded for the foreign learner, but which were originally directed at a native speaker audience. (Wilkins in Silva 1981: 20)

What is probably more important is that the language be "natural," since, clearly, any situation in which a time limit is set, certain conversation topics are chosen, and microphones are hung will undermine the "authenticity" of materials regardless of the native language of their intended audience. But even if the material is not produced with a native speaker audience in mind, it should have a realistic "feel" to native speakers who hear or see it. This is only beginning to be found in some recent l.c. materials, after years of TOEFL-style, sentence-level samples and

"reconstituted" dialogs. Some of the progress in this area is the result of easier access to audio technology, as well as the advent of video cassettes. These allow speech samples which leave intact many of the major features of natural discourse among native speakers, especially in the case of videotapes. When Plaister (1975) wrote of his conception of the perfect academic l.c. program several years ago, he proposed videotaped lectures as "the ideal teaching learning situation" (1975: 5). Snow and Perkins (1979) reviewed the "state of the art" in l.c. materials recently, and lamented that most are "devoid of nonverbal communication which is closely linked to language redundancy" (1979: 53). Clearly, this has become not only a concern, but a commitment for many instructors involved in listening comprehension teaching. All they lack now are sufficient materials.

Now we will turn our attention for a few moments to a brief discussion of the differences between written and spoken texts, and the implication of those differences in teaching l.c.

"Speaking, says Gillian Brown (1977: 275), "has much more diffuse cognitive content than written language." Indeed, examination of transcripts of written and oral samples by the same professors indicated at least four stylistic differences between the two mediums: the written samples had harder words, more verbal density, greater density of ideas, and more grammatically simple sentences (Kenny in Duker 1979: 26). In one sense, this should make the listening task easier, since data doesn't come as thick-and-fast as it does on the printed page. But here's the drawback: listening, of course, is "time-bound;" in real-life situations we do not have the opportunity to rewind and "play it again, Sam." This gives listening an urgency that reading,

ordinarily, does not have. Also, listening is complicated by the fact that speakers are often less well-organized than writers, resulting in backtracking, detours, memory loss, and other phenomena which can confuse a second language learner rather badly. Brown (1978) has listed some of these features, including a tendency toward fragmented syntax, the prominence of "fillers" as speakers stall for time while collecting their thoughts, misordering and omissions, and others. These devices require the student to keep careful track of information at several levels. This involves not only auditing content words and structural markers, but being able to recognize when discourse has "changed course," and being able to disregard "prop words and hesitation words which add nothing to meaning but take up precious storage space" (Rivers 1971: 103).

An important feature of listening which contrasts with reading is its heightened redundancy. Since the previous factors can create a "joint game between the talker and the listener against the forces of confusion" (Kenny in Duker 1971: 26), one of the strongest cards to play in winning that "game" is the redundancy available in speech. If the listener misses the message on one level, it may be possible to catch it on another. Rivers (1981) estimates that English is about fifty percent redundant (and I don't believe this was with reference to a particular medium, so the percentage would probably be higher still for oral English). There are profuse clues available to the student within the organization of language itself. "Insignificant" words such as articles and prepositions can relay vital structural hints; not knowing the meaning of a noun is much less devastating if the student can figure out that it <u>is</u> a noun.

As Rivers (1971) and others correctly point out, using artificial language to make classroom work "easier" often strips the language of exactly that redundancy which would have benefitted the student---"cooked" language is not only less tasty, but has lost much of its "vitamin content!"

Brown (1978) argues that writing is civilization's means of making permanent record, and it is the place one goes for accurate accounts of information. This is not the case with spoken English; the factual content is much lower. She explains, "When speech is used for the transmission of facts, such as in a news broadcast, we find a special structure is evolved which allows the main points to be made several times" (1978: 276). Spoken language, she contends, is mainly for social interaction, and should be taught as such. The implications of that for the teaching of l.c. are two: 1. the student should be trained to analyse the "interactional structuring" of spoken texts, and 2. second language students should not be expected to accomplish listening tasks that first language students are not expected, or able, to accomplish.

"Literate members of a society are not expected to remember precisely the details of what they hear" (1978: 276). Why, then, is the foreign language student so often required to do just that in the ESL classroom? Brown suggests that if retention is required, the student should be allowed to take notes; otherwise this is an unfair burden that would not be asked of a native speaker. Many ESL materials do still reflect the tendency to pile on factual questions to an unreasonable degree, while neglecting the interactional content of passages.

Lastly, spoken English contains all the musical and rhythmic

features of speech that can both aid, and confound, the listening process. The student is likely to be familiar with many words in written form but not recognize them in spoken form. This is exacerbated by the fast speech phenomena that make a word which might be intelligible in isolation harder to pick out in the stream of speech. "Words which are old friends when heard with listening pronunciation lose their identity when buried in the syllable collapsing which occurs in normal ...speech," Plaister (1975: 3) explained. The antidote to this problem, once again, is the use of natural speech, speech that will allow the student to become familiarized with the many phonological changes words undergo when they are put together and spoken at normal tempo. Fast speech phenomena need to be taught in the l.c. classroom, for they constitute a vast and rich body of information which is at the disposal of the native speaker but which must be learned, painstakingly, by the non-native. My classroom teaching experience bears out the importance of this skill; for many students the study of fast speech phenomena revealed the mysteries of the spoken language like no comparable unit had done.

While there are differences in written and spoken text, there are also profound differences within the range of spoken text. Academic lectures are often the closest thing to written discourse found in spoken form; these and academic papers for conferences constitute some of the most formal listening students will ever be expected to do--and sometimes, the most tedious.

This oral style is often uninteresting because, as Duker (1971) describes it:

> ...the needs of the <u>many</u> speakers appear to be forgotten by the <u>one</u> speaker. Perhaps it is the uninterrupted character of discourse by the speaker

> that may account for his sudden neglect...in any event, the 'good' speaker struggles against this change in attitude, and remembers how he acted in a linguistic way when he was 'conversing' and not 'speaking.' The character of oral style, then, may be viewed as the product of this remembering. (1971: 27)

Gillian Brown (1975) disparages the utility of the lecture form altogether: "It is well-known, for instance, that the lecture is a very inefficient means of transmitting information; much better to send the students to a book" (1975: 276).

Nevertheless, lectures remain a fact of life for the student in an academic setting, and successfully understanding English language lectures is often the pivot around which the student's academic success revolves. The major pedagogical implications of this center around designing lecture-listening activities which cultivate an ability to capture longer portions of text with briefer and more accurate paraphrases. The reverse can also be practiced:

> Students should also be given exercises in which they are presented first with the essence of what they are to hear in basic, kernel-like sentences and are then required to listen to the same substance in more complicated form with numerous transformations. (Rivers 1971: 104)

Because of the challenging nature of lecture-listening, Plaister (1975), Brown (1975) and others stress designing materials for the learning stages that give as much redundancy, and as many clues, as possible. Plaister gradually withdraws "props," as students learn more sophisticated strategies for drawing meaning from a lecture. Others use shorter lectures, gradually building to fifty minute long lectures as proficiency increases.

Many point out that the classical l.c. format of previous decades was "testing" l.c. rather than "teaching" it. This

approach is typified in "TOEFL-style" listening work, which stresses retaining everything heard in a more-or-less unorganized form until discovering, post-passage, what kind of information one was expected to be listening for. Now, answers to question sections are available to students in their texts or on their tapes. The goal is, as Plaister (1975) phrases it, a "super-understanding" of text, not designed to trick the student, but to assist in the discovery process by supplying as many kinds of clues as possible. Now, many materials to be audited are first introduced through readings and summaries prior to hearing the passage. These methods emphasize learning over testing. Brown (1975) says:

> They should listen to the text with all possible props when possible, for example a written transcript...offer as many systems as possible to a student struggling with an unfamiliar task. (1975: 283)

The other kind of listening, of course, is non-academic, informal listening, and even within that, there are many varieties. The important considerations here are that conversational strategies become relevant markers in understanding an exchange between two or more people, and these markers need to be introduced along with the other kinds of markers mentioned earlier. Silva (1981) has discussed the use of notional-functional syllabi in the classroom, and Reichardt (1980) has shown numerous uses for sociolinguistics in the ESL classroom in all components. The general trend has been toward incorporating the work of sociolinguists into ESL texts more than was previously done, with the result that both ESL students and ESL teacher trainees are now learning about "speech acts," "ethnographies of speaking," and "contexts of situation" in their courses. I believe, however, that their full impact remains to be seen in ESL.

Kenny (in Duker 1971) lists some of the features found in informal language that the l.c. teacher should be aware of. These include: repetition, indigenous language, informal syntax, simple and informal vocabulary, figurative language and slang, questions, paraphrasing, and direct quotations. To these, Brown (1975) adds several others, which involve the "host" functions of being a speaker, such as turn-taking, keeping track of one's overall points, "holding the channel open" while groping for words, and monitoring the listener for feedback while talking. All of these strategies have consequences for the language, and should be addressed in the ESL classroom in order to derive the full weight of the semantic load.

With all of these theoretical and pedagogical considerations in mind, let us now turn to a quick overview of materials available for the l.c. classroom.

D. REVIEW OF EXISTING MATERIALS

While I do not have access to, or information about, some of the materials available on listening comprehension in ESL, I have examined a number of the better-known materials, as well as some sample lessons featured in articles and manuscripts about listening. I have classified them according to several categories which were easily quantified; those appear in the chart in Appendix C, and the chart's abbreviations appear on the preceding page. In addition, I have mentioned some less quantifiable, descriptive data in my annotations about specific works. I have not always focused on the same set of characteristics, but noted qualities that came to my attention while examining each individual work. These classifications are neither definitive nor highly

rigorous in their criticism, though some weaknesses and strengths are pointed out. Rather, they are meant to be useful in helping plan an l.c. syllabus, in which, for example, an academically-oriented audiotape-text might be balanced with a situationally-oriented video complement, and so on. Thus, though some texts do not do what others do, I have judged them mainly on the grounds of their theoretical solidness and on whether they do what they purport to do, rather than on their not doing what some other book may do.

These are the columns used on my chart: whether the materials are commercially available, whether part or all of the materials are oriented to real-life situations, whether the materials are predominantly for use in the l.c. classroom, whether the materials are academic in focus and/or involve note-taking activities, what medium was used for the text of the listening section, whether the samples involve dialog, how unfamiliar vocabulary is treated, whether there are prereadings to accompany the listening task, whether cloze passages of the transcript are used, and whether prior questions are given to guide listening. If I had the opportunity to do it again, I would probably have added columns for treatment of rhythm and stress and teaching fast speech phenomena.

Before approaching individual textbooks, I will make a few remarks about the general quality of the l.c. materials I have encountered, both as a researcher and l.c. teacher. I was pleased to see certain consistent qualities in materials I reviewed. For one thing, as mentioned earlier, materials now contain answers to all quizzes and exercises in the back sections of the books, which help the student who does not have the benefit of a classroom or

a teacher, or who works at a different pace from the class. Further, all of the series which use audiotapes have a non-tape option, with the transcript in the back of the book. While the teacher's live "production" will probably not be as good as the commercially available tape, it does present another option to teachers who do not have tape recorders; this is especially vital in developing countries (besides, for students studying English abroad who do not plan to come to an English-speaking country, there is little need for a "native" American or British accent). Unfortunately, this option is not available with video materials, relying as they do on visual cues to bear a great deal of background information.

These books varied widely in their instructions to teachers. Good teacher instructions are certainly a key consideration in choosing books for programs with inexperienced or less-trained teachers. Instructions to teachers ranged from next-to-nothing (Listening In and Speaking Out), to elaborate, obscurantist procedures (Listening and Note Taking) to an illustrated, twelve page section detailing not only timing and order of presentation, but even lesson goals (Listening Focus). More recent materials tend toward clearer instructions to teachers, along with a brief rationale for choices made by the author, and this, I think, is a salutory trend.

Instructions to the student also vary widely. Most are sufficient, if cryptic, but a few give linguistically detailed directions that would defy even a native speaker, much less a second language learner. Understanding English is the worst in this respect; the section for students should better have been put in the instructions to teachers, with its linguistics terms.

On the content level, most of the books contain what I consider highly absorbing passages, whether academic or situational. The situational material is often survival-oriented, which can be useful for students in the English-speaking world (depending on whether they have been otherwise oriented to customs and services) but much less so for students studying in their own land. This is an important consideration in choosing a textbook. If the student is studying English for a specific, limited purpose, the very lessons that bring a class to life when in the U.S. may fall completely flat in a small town in another country.

Many of the academic materials give practice in general topics of science or technology, and are lively enough to keep a normal student listening. I regret, however, that very few of the topics are written around the liberal arts; perhaps these authors are merely trying to maximize their usefulness to the large numbers of students pursuing careers in science in the West, but it seems to me something of an overreaction.

Some of the materials presented also reflect a distorted social reality, however, with a number of passages that ignore American or British ethnic variations or denigrate women. An example of the latter is "The Carsons' House," a British scenario in which "Malcolm" and his wife, "Jane," are looking over a house he has already seen. Here is the final exchange of the dialog:

> Jane: What do you think? Shall we buy it?
> Malcolm: I've already bought it. I signed the contract this afternoon. (Locke 1980: 100)

Their interaction is otherwise carefully structured to include vocal pauses, hesitations, and other "authentic" features. But the sociocultural content is plainly "inauthentic"--thank goodness. For the most part, however, I found fairly high "content validity"

in books of the past fifteen years, a refreshing change from the drab cameos of earlier decades.

I especially appreciated the following works: the entire Lingual House series by Michael Rost and company, which splits listening into several levels and tasks, with interesting lessons and careful pedagogy; Listening In and Speaking Out (James, Whitley and Bode 1980) because it is a perfectly delightful book to teach, full of conversation starters and personalized American narratives; and, perhaps the brand new Understanding English: a Listening Approach (Ross 1982), which has highly communicative content and tremendous variety, as well as a good section on stress and intonation.

I will evaluate my own materials according to these and other criteria in a later chapter.

"By Plane to England" by R.R. Jordan (1980)

This is a sample lesson elaborated in the ELT Journal to show how tapes can be used for situation-oriented lessons in the l.c. classroom. Travel tape has pilot and stewardess (sic) informing flight members of various changes in location, giving warnings, etc. Format encourages "scanning" for certain geographic information, which students transfer onto blank maps of the U.K. The narrative itself is rather questionable---less authentic, I'm afraid, than exaggerated and scarey ("I've just been told we can't land because the refueling staff are on strike," says the pilot at one point)(1980: 203). It probably holds student interest quite high (!), however.

"The Carsons' New House" by Robert W. Locke (1980)

Authentic-sounding British dialog includes interruptions

and self-corrections ("Four altogether, no, sorry, there are three") (1980: 101), good opportunities for vocabulary in context (they examine a "boxroom" and "airing cupboard," among other fascinating items), and good preparatory and related activities, including filling out a blueprint of a house. The practical tasks are very good. Main weakness is previously mentioned sex role distortion.

The Kingdom of Kochen by Ted Plaister (1976)

Academically-oriented lectures on many aspects of imaginary country, Kochen. Note-taking exercises, vocabulary building, and reading preps wean student away from "props," along with gradual omission of non-essential function words. Through heightening redundancy, Plaister strives for "superunderstanding" of lecture content (while wondering, rhetorically, if this technique is too much "spoon feeding!") (Plaister 1975). Student views prelistening summary, set of model notes, various versions of text to be read along with listening act itself. Chapters are interesting, if improbable (e.g. Queen Pingpum Sowatsam is described as a "swinger," who gave up tennis at sixty-five---for badminton!) (1976: 106). Classroom experience teaching this indicates that it maintains student motivation, especially when technique is applied to other kinds of passages from existing academic disciplines, rather than an imaginary kingdom.

Listening In and Speaking Out by Gary James, Charles Whitely, and Sharon Bode (1980)

The most "naturalistic" situation-oriented tapes I know of for non-academic use. Lively topics, including clozes, with selected pretaught phrases and vocabulary. Students count words in four summary sentences prior to the main text. Criticisms have been levelled that fast speech phenomena need to be taught

more explicitly in this set of materials (Matthews 1982). Indeed, the book doesn't actually teach fast speech phenomena, but can be used in combination with one that does as an excellent supplement. I used this book and had students guess words for the blanks in cloze exercises before hearing the tape, to build further predictive skills; that worked very well.

Out of the Tomb and Mini Lectures by Richard Burnson (1980)

This is an unpublished set of l.c. materials written by former MATESL candidate Richard Burnson while he was at the University of Illinois. The major corpus consists of a set of mystery episodes, written by Burnson in American English, on the general format of the British mystery series in American Kernel Lessons (previously not available in American English) along with coordinated structural, morphological, phonemic, and intonational exercises. Attention-holding material. Mini lectures follow which are intended to begin the transition to academic listening, but they seem like more of an afterthought.

Language Functions Series One and Two by Tony Silva (1981)

An unpublished set of videotaped materials done as part of the master's honors thesis, these materials were created while Tony Silva was in the University of Illinois MATESL program. Similar in conception to my own project, it depicts several "culturally loaded" language functions, each done in an informal and formal register. Good classroom exercises around the tapes have diverse possible uses, not necessarily for l.c. class. It includes role plays, attention to paralinguistics, and a possible followup video project consisting of original student dialogs. Acting is somewhat stilted, but is being redone this year.

Better Listening Skills by Jean Sims and Pat Peterson (1981)

Five mini-lectures on academic subjects of general interest by lecturers on videotape, each with a wide range of organizational activities designed to develop academic note-taking skills. Though centered on listening, it integrates reading and writing practice, with followup readings and outlining assignments. Back cover touts this book as popular for native speakers who are looking to improve study skills. Very good at what it does, but speakers are exceptionally deadpan in sound and sight.

English for International Communication (Intercom) by Richard Yorkey et al.(1977)

Book Three contains four major "themes" (jobs, travel, "survival skills" and socializing skills); each theme is "presented and practiced through real-life situations that are interesting and relevant" (1977: iii). The many diverse activities are varied almost relentlessly, though the teacher need not use them all. Not primarily for listening, but equipped with tapes through which "situational" scenarios are introduced. Some of the l.c. exercises are on the sentence level, while others are longer passages, both academic and narrative. Very creative and lively material, but students seem to learn a new kind of exercise once, only to move on to another kind.

Listening and Note-Taking by Nicolas Ferguson (1977)

The best thing to be said about these lectures is their highly interesting content. But this listening text, more than any other I reviewed, reflects the consequences of having no theoretical basis to guide the materials design. Ferguson has several good lessons, but these are sheerly by accident, and several others are weak, even counterproductive. For one thing, his ratings of passage difficulty (on a scale of one to seven)

seem completely impressionistic, so that it is not clear the passages get more difficult further along in the book, as he claims. There is no preteaching of vocabulary or structures in these lessons. For another thing, he makes the mistake of including listening passages that would be heard in no normal---or even formal---English-speaking setting, short of reading directly from a text. For example (1977: 58): "We cannot avoid recognizing that a certain amount of training is necessary to understand pictures, for it is only too clear that many of us do not understand many types of pictoric art." We are supposed to find the closest paraphrase of this in a multiple choice question--a task which would bewilder many native speakers. After all, why teach students to make sense of utterances that don't make any in their native language? Another flaw is that the "note-taking" section, presumably the final culmination of earlier work on "immediate recall" and "outlining," does not really clarify how those skills built toward note-taking. The student is given only mechanical directions about how far to indent lines and the like, while the valuable work of selecting and ordering has been put aside.

Further, he takes several tangents, such as having students "writ(e) six sentences predicting the main points of the talk"(1977: 73) from a talk's title alone! Ferguson is wandering, and he sometimes stumbles upon something valuable, and sometimes does not. The student deserves something more consistent and systematic.

"The Teaching of Listening Comprehension and Listening Comprehension Activities" by Becky Snow and Kyle Perkins (1979)

I haven't seen these materials, but read an article in which they are described by their authors. Apparently, formal interviews

taped with an "authority" on some subject are alternated with shorter, informal conversations among acquaintances on a similar topic. Students get reading summaries, pretaught vocabulary, take notes, do a quiz, then correct the quizzes, followed by role playing, discussion, and other classroom activities. Snow and Perkins claim that their questions after passages move from discrete point information to more general questions, and that the questions advance syntactically along the way, but I saw no evidence of this in the sample lesson. Instead, the questions were mixed in format, with yes-no questions in the midst of vocabulary guessing and other speculation, in the order that each point happens to come up within a passage. The idea of mixing formal and less formal language, monolog and dialog, on the same general subject is indeed a good one. The lectures are oriented to college-bound, advanced students, and give the student something specific to listen for, which helps prepare her for later listening without guidance.

"Using Radio Commercials as Supplementary Materials in ESL Listening Class" by Johnnie Hafernik and Harold Surguine (1979)

This is merely an article giving ideas on how to teach from radio commercials in the ESL classroom. Clearly, they constitute "authentic" speech---speech directed at native speakers, and redundancy in the extreme! They also present American culture, stereotypes, humor, and various registers. These authors use one commercial each week for a class hour, including questions to be heard prior to listening, cloze passages, and role playing. My main reservation is that these well-financed, slick materials are "authentic" in only one limited sense: their sell-power. I'm sure it's satisfying for the students to decipher an ad for the first time, but feel that ads should be phased out quickly,

lest they become a frame of reference for <u>really</u> authentic--that is, noncommercial---human communication.

<u>Listening for Note-Taking in EST</u>" by Stanley Otto (1979)

This article explains, and then prints, one sample lesson from Otto's series of short lectures on science and technology. Like Ferguson's, this text suffers from theoretical omissions. For example, the book presents incomplete outlines which, unfortunately, are not <u>good</u> outlines: many of the "subpoints" are not really minor supports backing up the major one preceding them, but rather merely in the chronological order in which they happen to appear in the passage. Also, followup questions are asked about information the students were not asked to put in the outline, and lead to contradictory messages about how information is to be retained. Students are, in fact, instructed, "Use your memory and the note sheet" (1979: 327), encouraging reliance on short-term aural memory as a "fallback" position for inadequate notes; this is pedagogically unsound, since aural memory should not be used in academic classes, and notes should bear the full weight of retained information. Otto does do many good things, including removing props gradually, teaching how to search for main ideas, etc. But the organization is sloppy, with several questions that, if examined carefully, are based on information found not in the suggested outline, but in the transcript. This is precisely what the teacher must discourage, because the outline will be available later, while the transcript will not.

<u>"Using Radio Programmes for Language Work"</u> by Ronald Forrest (1980)

These suggestions about listening to radio broadcasts are directed to the individual learner outside class who is looking for extra practice. Forrest has few pedagogical suggestions except

to "transcribe" off the taped radio show; the article mainly justifies the use of radio rather than helping implement lessons which use it. "The language student must observe the same three rules that have been prescribed for developing an appreciation of music---listen, listen, and listen" (1980: 110). This concept ("the sunburn approach" as Rivers dubs it) would be rejected by most l.c. theoreticians and, unless incorporated into some useful exercise, could prove entirely futile.

"Using News Broadcasts in the ESL/EFL Classroom" by Donna Brinton and William Gaskill (1978)

One teacher used audio news and the other, video, and they report here on their techniques for presenting the news. Both have some fairly useful suggestions about presentation, including clozes, vocabulary glosses prior to viewing (both claim that news vocabulary gets well "recycled" over time, providing good reinforcement), related readings from newspapers, and the like. One teacher had low level students and used one minute news and weather broadcasts to good effect, while the other had more advanced students and used fifteen to twenty minutes of news in an hour class session. Both commented on how the news sparked good classroom discussion; and the video news teacher remarked that the students began to watch more English language television. A mixed blessing!

Contemporary American English by R. Rossner et al. (1979)

This is not an l.c. text and in fact has only a modest "listening" section. Its main relevance to this review is its use of "interaction sequences" in each chapter which involve language functions. Although it is for the beginning student, it introduces serviceable three to six line dialogs for apologizing, requesting, and so on. This kind of book, used with

supplementary material, could work well in coordination with functionally-oriented l.c. materials.

Listening Dictation by Joan Morley (19[illegible])

This classic for beginners is made to accompany Krohn's English Sentence Structures, and gives listening practice for students at the sentence level. Students are asked to listen, repeat, listen and remember, write, listen again, and then check the written sentence for accuracy. Thus, reading, writing, and speaking are closely cued to the taped sentences. Morley refers to the initial repetition process as "rehearing" the sentence, which indicates she may have Neisser's "echoic memory" in mind. At the stage of achievement to which this book is directed, she wants students to catch every element, including function words; even spelling and punctuation are to be checked. Easy to do in the lab, with answers available in the back of the book.

Understanding English by Janet Ross (1982)

A recent product of the "eclectic" school, this incorporates lots of communicative activities into lessons on intonation, stress, fast speech phenomena, and guided listening---all with a situational focus. Beginning lessons present everyday tasks such as "taking a phone message," until suddenly in Chapter Fourteen, we are confronted with Thomas Jefferson, having taken the primrose path to academic lectures! Much cultural information here, with many mediums of information. Some passages have slightly "cooked" language (e.g. a letter from a native speaker, Jim, to French speaker, Frans, reads, "We hope for a victory...") (1982: 206), and occasionally the questions are obvious or unanswerable (e.g. after this letter we are asked, "Why does Jim hope for a victory?" to which one can only answer, "Because it's his team!).

But for the very most part, this book takes a creative and diverse approach to listening that signals the quality of textbooks still to come, I think.

Listening Focus: Comprehension Practice for Students of English by Ellen Kisslinger and Michael Rost (1980)

As mentioned earlier, this textbook is without a doubt the best in teacher instructions of any I've seen anywhere. The twelve pages show teachers the purpose of each lesson, options on how to present it, and even suggestions for what to omit or keep when under time pressure. The purpose of the book is to make the transition from sentence-level to discourse-level listening:

> ...the idea that by adding up sentences' meanings one can automatically understand extended discourse meanings is an oversimplification. More probably, understanding sentence level meanings is based on understanding discourse level meanings. (1980: v)

All the lectures are three to five minutes in duration, and very interesting (my favorite is about identifying criminals from crime lab composite sketches). Also, it has excellent vocabulary in context built into lectures. It has an academic focus, although there is no outlining or note-taking activity, which I found curious.

Listening in the Real World by Michael Rost and Robert Stratton (1978)

This book attempts to bridge the formal language of the ESL class with out-of-class informal language, by systematically introducing reductions, elisions, and assimilations. It moves from sentences to short dialogs with situational, communicative content. The whole purpose of the book is to introduce fast speech phenomena. It does that very well.

Listening Contours by Michael Rost (1979)

Another book by this developing expert in listening comprehension, and it, too, is first rate. Directed to the high-intermediate

student, the discourse samples fall into three categories: classification, process, and narrative, with higher than average "conceptual redundancy." The purpose is to help the student "sort" and "predict" while identifying several common discourse strategies. In this book, note-taking, outlining, and summary writing are introduced. Students are encouraged to listen, now, not for fast speech or paragraph development, but for concepts.

American Kernel Lessons by Robert O'Neill et al. (1978)

The series consists of student textbooks, a teacher's manual, cassettes, tests, lab drill material, lesson plans, and more. It is a real cradle-to-grave textbook focused on listening comprehension. Passages are presented and elements within them, including grammatical elements, are manipulated. "The Man who Escaped" is one serial motif within the book; it consists of a mystery told in short episodes, followed by comprehension questions. There are three kinds of exercises: practice situations, invention exercises (short prompts with lengthy answers), and transformation exercises (blanks or substitutions). The listening is divided into "episodes" (the mystery), "situations," and "conversations," giving several kinds of listening practice. The book is very well thought out, and has high content validity.

CHAPTER TWO:

Procedures and Methods

This chapter will describe the procedures and methods used in making the videotapes and exercises, implementing them in the classroom, and evaluating their success. It will be divided into three sections accordingly.

A. MAKING THE MATERIALS

When it came time to decide which language situations to film, we composed a list of fifty possible situations which were presented to thirty-seven students in the high intermediate classes at the Intensive English Institute. They were asked to choose ten situations which they found "difficult...to deal with" and also "useful...to understand better." After choosing ten, they were asked to rate the ten in order of difficulty. We ranked the students' choices, both in terms of how many students put an item in the "top ten," and how high an item ranked within the students' top ten choices. They included, in order: telling a joke in English, telling a story or describing an event in English, visiting a doctor, directing a discussion, complaining to a landlord or neighbor, responding to an insult or asserting your rights, filling out an application, and renting a house or apartment. Asking for advice and doing business at a bank came in eleventh and twelfth, respectively. A copy of the situational checklist given to the students can be found in Appendix D.

We decided to tape the scenes that could be done easily and plausibly in a video studio first. Therefore, we picked the top two vote-getters, since they adapted easily to a studio environment, along with the sequence about responding to an insult. We planned scenarios and characters for each and then asked some friends to assist us with the acting. One of them had had no experience on stage whatsoever, and the other was a highly motivated young acting

student whose acting, and on-set suggestions, proved very helpful in several cases. Tony and I had not intended to act, since we thought that it might create "interference" with our teaching roles in the Institute, where these tapes would be likely to be used, but I was conscripted one evening when an actor did not show up, and Tony was soon willing to follow suit, in the interests of variety, by acting in the final episodes.

We rehearsed each episode spontaneously several times on the set before taping, and then did several "takes" of each episode. The decision not to use scripts was based on prior experience with teaching from scripted dialogs, which have a predictable, lifeless quality, and often observe conversational conventions that are more ideal than real. We set a time limit of one and a half minutes, maximum, on each episode, so that, when presented, it could be easily replayed several times in order to focus on several diverse kinds of information, but still be confined to a fifty-minute class period.

Ideally, we would have liked to use fresh faces in each episode, so that characters appearing in one context only would seem more believable, but it was simply too difficult to find willing, able actors who were not associated with the Institute of the Division of English as a Second Language (and would volunteer their time). We decided to use the same pair of actors in each contrasting pair of episodes, and keep the basic "plot" the same, to minimize the amount of energy needed for discovery of the plot and the relationships within the second version of the pair, and maximize attention on affective features such as body language and vocal intonations. The second version of each episode is expected to take less time than the first, since so many things established

in the first episode could be carried over into the second (both in the production, and in the viewing).

After filming the first three situations, we came back for the more complex situations of renting an apartment and doing business at a bank. We chose these because they were capable of being produced in "office settings," and our studios did not have the ability to depict anything much more complex. Even in these cases, we regretted our inability to depict an apartment interior or bank lobby.

For these sequences, we had to do somewhat more preparation, because the two managerial roles were less familiar to any of us than those of the earlier student personae, and required more specialized vocabulary. But we did create episodes that we felt reflected some basic American sociocultural interactions, even with rather-too-young-looking "managers" and rather-too-stark settings.

We planned to film the additional five settings at a later date, possibly with portacameras for outdoor settings. To date, these sessions have not taken place.

We viewed the unedited tape several days after the last taping session and finally chose one take of each episode, making ten sequences in all. We picked the "keepers" on the basis of their audiovisual clarity, acting quality, richness of paralinguistic cues, and technical considerations, such as how well the camera shadowed the action. After we had chosen the episodes, Netta Gillespie expertly edited them down to a final master tape. Even now, the episodes are in the order in which they were filmed, not in any intentional sequence.

Props, costumes, and background noise were chosen in consultation with Netta Gillespie, who kindly provided us with a number

of options. We decided to use background music and noise for the party narrative, in the interest of presenting a situation with which many foreign students are faced. Other than this, the backgrounds did not contain any white noise.

Putting together the exercises required viewing and auditing the tape many times, on many different occasions. I was amazed to see how different the same episode could look on different days, and how new observations sometimes arose after I thought I had found "everything" in the tape. Some of the questions I wrote were factual, especially in the questions following the first viewing with sound, which generally called for summaries of plot, while others, in the line-by-line questions but especially in the paralinguistic section, were more interpretive and did not have "right" or "wrong" answers.

Unlike many ESL materials, these exercises do not have an answer key, which means the teacher must stay on his or her toes along with the class. And because many of the questions are sociocultural or interpretive, the native speaker may not necessarily have the edge in answering them. In this listening situation, being observant is rewarded, regardless of linguistic level.

The materials were designed with the intermediate to high intermediate level in mind, but this designation was approximate, given the uncontrolled nature of the dialogs. No structural limits were imposed on the discourse, no limits were placed on the vocabulary, and the dialogs were performed at normal speed and with normal articulation. Our main concessions to the limitations of the student were in making the scenes very short and the content very general. We felt no sacrifices of "naturalness" should be made in the production, whenever possible. That is the additional

reason we chose students not trained in ESL to do the acting: we did not want the unconscious modifications that an ESL teacher, knowing that the audience would be foreign students, would be apt to make. "Foreigner talk"---speech which pre-adapts itself to the supposed limits of the listener---is legendary among ESL instructors.

I decided to introduce unfamiliar vocabulary in context, mainly by directing students to the transcript, rather than extracting words or phrases and preteaching them. In one of the episodes, the joke about "schwartzwalderkirsche," I made an exception and actually defined the word within the exercise, less for the benefit of the non-German speakers than non-drinkers, since the joke hinges on knowing what the drink looks like. The party narrative which describes "soaring" defines the term very clearly, and it is reiterated by the listener after the speaker defines it, so that word needed no further explication. There were several subtechnical terms introduced in the renting sequence as well, but their meaning could be discovered by examining the transcript of the dialog, if not merely by listening. These terms, more than those in any other episode, had potential real-world value for the students, who may be confronted with apartment rental and need to understand such words. The few technical terms used by the banker in the loan sequence are not part of the interchange itself, but merely help develop his character before the dialog actually begins.

Another decision was to mix several kinds of questions within the transcript analysis, organizing them not by specific focus but by their order of appearance in the transcript. Thus, line nine might have a question on a reduced vowel, while line ten might

have one on a sociocultural feature, and so on. Line order seemed like a logical system, since the students would read down the transcript line-by-line.

While the materials do not introduce the rules of fast speech phenomena, they do include many examples of it, which can be used nicely with a classroom unit on fast speech. For some, the samples of fast speech might be familiar, but for others it may be their first introduction to fast speech phenomena. To give added attention to these features of spoken language, I designed the cloze exercises to focus in on fast speech phenomena and other highly reduced function words, in contrast to the standard cloze which deletes at random intervals. Since elisions and assimilations often cross word boundaries, I put only a single, long blank for the missing part, whether it was one word or several.

The complete set of written materials can be found in Appendix A. The videotape can be found in the video file cabinet in the basement of the Foreign Language Building, by requesting it from the building's electronics technicians.

B. IMPLEMENTING THE MATERIALS IN THE CLASSROOM

Having produced the materials, my next task was to present them in the classroom. I was the first person to do so, since they were originally produced to provide my high intermediate l.c. class with naturalistic, non-academic materials; however, by the time most of the materials were completed, I had been moved to another component within the Intensive English Institute, so I did not have the chance to gather detailed information about the "teachability" of the materials. Further, I did not have a good feel for how they would work when taught by other teachers.

I used the following format to teach an episode:

1. I showed the tape without sound, asking the paralinguistics questions as the tape was playing. We discussed what kind of situation might be taking place.

2. I played it with sound, and asked the prepared questions that are to follow the first hearing. We established the general plot.

3. I passed out the cloze exercise, and students completed it as they listened to the tape a second time---this time, with eyes off the screen and on the printed page.

4. I passed out the transcript and we studied it silently together for a few moments. The copies of the transcript had the line-by-line questions printed at the bottom of the page, and we answered the questions, in order, while examining the transcript. This was the most lengthy part of the lesson, taking from twenty minutes to a half hour. At this time, vocabulary and phrases were clarified.

5. I played the tape one final time. Students now had the benefits of detailed study and added familiarity to inform their listening.

If there were time remaining, I asked cultural discussion questions about the situation and how it compared to similar situations in their own countries. Then I assigned homework. In the case of the "accusation" segment, for example, I split the students into groups of two and had them write dialogs in which an accusation was made and the accused party either backed down or held the line, as is the case in the two videotape variations. I also provided a handout with additional phrases commonly used in conversations that contained accusations and apologies, and we

discussed the registers of the phrases. The next class day, students performed their original dialogs in front of the class. The handout with additional phrases and two samples of student dialogs can be found in Appendix E.

I did not prepare a standardized set of instructions to teachers, but wrote out the previous instructions to each of the pilot teachers individually. I encouraged them to use considerable latitude in deciding which exercises to use. For example, they might have chosen not to do the cloze, or to bypass the second variation of each episode entirely. There were enough followup questions and activities that no teacher could do them all, and would have to choose according to the focus of the class. Some of the questions and exercises were more oriented to listening skills per se, while others were more oriented to acculturation or interpersonal sharing. Therefore, the materials had the potential to be suitable for several kinds of classes.

Since teaching is always an evolving activity, the materials are certain to acquire new exercises and drop others in the course of classroom use. To make room for possible innovations, I put a section in the evaluation form which asked if any activities or exercises had come out of the materials in the course of teaching them.

C. EVALUATING THE SUCCESS OF THE MATERIALS

Since the materials were originally intended for local classroom use and not for publication or thesis work, I did not build in a method of evaluation. I consciously omitted any quizzes over the materials, because I saw them as a change of pace and pleasant relief for students who had more traditional academic

lessons the rest of the time. I also felt that, while quizzes can be written even on materials that have multiple interpretations, quizzes on these materials would be liable to be misunderstood because of the loaded cultural content, leading to "wrong" markings on answers that might be the result of opinion differences or culturally unfamiliar information.

I constructed three evaluation forms for teachers who piloted the materials. The first was a two-page form with general questions, to be completed after teaching all the episodes the teacher intended to use. The second was another two-page form with more detailed questions to be completed after teaching an individual episode, in order to provide detailed procedural feedback on the individual questions, acting, order of presentation, and so on. The final form was a sheet of yes-no questions which proposed possible revisions in the format in a speculative way and asked for general reactions. All of the four teachers returned the general questionnaire, all of them completed the individual episode evaluations for the episodes they taught, and three teachers returned the yes-no question sheet. The blank evaluation forms themselves appear in Appendix F. The content of the evaluation forms constitutes a large part of the following chapter.

Finally, I received oral feedback on the materials at both a brown bag lunch held in April, 1982 for the UIUC Division of English as a Second Language, and at the TESOL Convention workshop in May, 1982. Both groups offered provocative and constructive suggestions; the TESOL workshop is recorded in full and available on audiotape cassette.

CHAPTER THREE :
Evaluation of Materials

In this chapter, I will compile the results of my questionnaires, and then add my own remarks. First, I will display the responses to the general evaluation form and comment upon them; then I will list the results of the yes-no questionnaires; next, I will show detailed criticism of one pair of episodes on the basis of the individual episode evaluation. After that, I will offer some of my own comments about the materials, according to the three stages used in the previous chapter.

A. GENERAL EVALUATION FORM

All four teachers completed the general evaluation form, giving me a good overview of the success of the materials. I will quote a few remarks at times, but mostly I will paraphrase their remarks. Their remarks will be listed in the same order throughout the evaluation (e.g. "A" is always the "level 2 secondary school teacher," etc.).

1. What is the name of the course for which these were used?

   A. ESL secondary (h.s.), level 2, Arapahoe Cty. Public Schools, CO.
   B. ESL secondary (h.s.), level 1, Arapahoe Cty. Public Schools, CO.
   C. Ling. 15, "Conversation and Comprehension," Macalester College, MN.
   D. High-intermediate l.c. class, Intensive English Institute, UIUC.

2. What other curricular materials were used in this course?

   A. English for a Changing World, Dixson reader, Study Skills by Yorkey, We the People (American history)
   B. English for a Changing World, Listening Dictation by Morley, Composition Through Pictures by J.B. Heaton
   C. Understanding and Using English by Azar, Improving Spoken English by Morley, Dr. Seuss stories, Listening Dictation, Jazz Chants by Graham, and songs (whole curriculum)
   D. Listening In and Speaking Out, reduced speech work, note-taking exercises, Language Functions videotape (Silva) Understanding and Using English by Azar, Readers Choice (whole curriculum)

   How were they coordinated with these materials?

A. and B. not at all
C. too late to coordinate, but could be used effectively with, for example, Rost and Stratton's Listening in the Real World, which actually introduces some of the same language situations.
D. used to substitute for Silva Language Functions series to add variety

3. Please tell some details about the makeup of the class.

a. Number of students
   A. 10
   B. 16
   C. 10
   D. 12

b. Age range
   A. 14-18
   B. 13-18
   C. 18-45
   D. 17-29

c. Achievement level
   A. intermediate
   B. low
   C. intermediate
   D. high-intermediate

d. Estimated TOEFL average
   A. n.a.
   B. n.a.
   C. 450
   D. 570

e. Language backgrounds
   A. Chinese, Vietnamese, Japanese
   B. Vietnamese, Chinese, Spanish, Polish
   C. all Spanish speakers, various countries
   D. Spanish, Turkish

f. Length of time in the U.S.
   A. 18 months average
   B. 6 months to 1 year
   C. 1-18 months at start of course
   D. 6 months

g. Academic goals
   A. to finish high school
   B. to "mainstream" into regular junior high and high school and to graduate from high school
   C. half currently pursuing B.A. degrees; half special auditors
   D. graduate study

4. How do you think the students felt about these materials? Any specific feedback remembered would be helpful, as well as your comments about student response to materials.

A. students lost interest after two episodes, but "saw the communicative value of the exercise"
B. students enjoyed materials and were extremely interested, especially in "cheating" episode
C. students enjoyed materials immensely, especially paralinguistic sections. good "conversation starter"
D. no comment

5. a. Do you think class time was put to good use; that is, do you think the students learned something interesting and important?

SA AB D SD

C didn't understand the scale, answered "yes"

b. In what skill areas (including acculturation, communication, etc. as well as traditional skill areas) do you think the materials were most useful?

A. listening in a realistic setting, hearing other Americans besides teacher
B. acculturation, listening, and communication
C. cultural adaptation, observation of detail, listening for reduced forms, vocabulary development, conversation stimulus
D. acculturation, listening practice

6. What do you think were the overall strengths of the materials? Check appropriate categories:

a.	design	(A,B,C)
b.	communicative content	(A,B,C,D)
c.	discrete point exercises	(D)
d.	followup activities	(none)
e.	paralinguistic questions	(A,B,C,D)
f.	real-life information features	(A,B,C)
g.	execution of videotape sequences	(B)

7. What do you think were the overall weaknesses of the materials? Do you have suggestions for how these might be remedied?

A. no comment
B. difficult for beginners, some episodes not relevant to student needs
C. some vocabulary should be pretaught; discrete point questions lack focus. descriptive words for gestures need to be pretaught, otherwise student can't explain paralinguistics. cultural messages of dialog need to be approached more directly and in more detail.
D. although better than some videos, still some sterility in staging. some situations too specific to be useful to students' own lives. However, prefers extrapolating from situation to "inducting from a sterilized function"

In my estimation, these results indicate that the materials

have been essentially successful in the classrooms in which they were used. One of the interesting features is that they appear to be fairly suitable across a wide range of class types, including listening class and culture class, for foreign students and landed immigrants alike, at several levels of achievement, and for several age groups, including high school students. The materials seem to have a bottom limit at the low intermediate level, however, below which students have too much trouble with the fast speech phenomena. No complaints were made at the high intermediate level about holding interest, so it seems safe to conclude that they are not too easy for such students.

Also interesting is the suggestion, by one teacher, that the materials be used to supplement several other classroom materials, especially textbooks such as Listening in the Real World, in which fast speech is systematically introduced. That way, listening to the videotape can give students a chance to apply their newly-learned principles to a real listening situation. At present, the materials are not long enough, nor complete enough, to constitute the main core of a syllabus; but the teachers who piloted them seemed to agree that, in the words of one, "they are an excellent supplement."

The comment about the need for a focus in the discrete-point, line-by-line questions is a troubling one for me. Several people have commented that the line-by-line questions might better be split into similar genres, such as conversational strategies, fast speech, and so forth. While doing that might allow for a more focused study of the transcript, my fear is that repeated scanning of the transcript for so many different purposes might adversely affect student interest. I did not find any problem in

teaching the questions line-by-line, with the class proceeding down the transcript, but there is a legitimate and important pedagogical question here which, if I decide to ready these for submission to a publisher, will have to be resolved. As it now stands, three of the four teachers confess to having essentially bypassed the line-by-line questions, in favor of more general discussion questions and focusing on paralinguistcs and fast speech. I am left wondering whether they may have avoided that section because of the mixed format. If so, this is an important signal that the line-by-line section must, at the very minimum, be made to look more inviting, if not be revamped altogether.

B. YES-NO QUESTION FORM

The purpose of this evaluation page was to get a broad idea of teacher reaction to possible changes I could make to the materials. The following summary of their responses gives some rough idea. Here, there were only three respondents (the teacher from the Intensive English Institute did not complete the form), and they are not differentiated.

	Y	N	NA
1. Did you feel the need for a quiz or followup work to test progress?	1	1	1
2. Did you feel the scenes chosen were interesting?	2		1
3. Do you feel the scenes were appropriate to the ESL students you teach?	2	1	
4. Do you feel the cloze exercises were too hard, focusing as they did on fast speech phenomena?	1	2	
5. Do you think the materials need more explanatory sections, such as a section on fast speech phenomena?	1	2	
6. Do you feel vocabulary should be taught prior to seeing the tape?	3		

	Y	N	NA
7. Do you feel enough attention is paid to paralinguistics?	3		
8. Do you think more attention should be paid to vocal intonations?	1	2	
9. Did the students have enough opportunities to view the videotape?	3		
10. Do you think the videotape should be made available for private viewing, like audio tapes in language labs?	1	1	1
11. Were the role playing exercises useful?			3
12. Was the class discussion of these lively?		1	2
13. Do you think the series should be longer?	1	2	
14. Do you think the series should be shorter?		3	
15. Would you recommend this series to other teachers of ESL?	3		

One signal that emerged clearly from these results is that the teachers felt my "vocabulary in context" technique was insufficient--that certain terms, both those found in the transcript and those useful in describing paralinguistics, needed to be introduced in advance of the first viewing with sound.

I also got the resounding message that the paralinguistic sections of the exercises were strong and needed no major changes. The feedback I have been receiving all along on the paralinguistics has been very positive, and this has corroborated it.

Most of the other responses gave less clear directives, with divided opinions or no answers. I was disappointed that none of the teachers used the role playing exercises, since I think they can be one of the most successful parts of the lesson plan. I believe that they omitted this section because of

limited classroom time, however. Most had allocated only one classroom hour per episode, and that is barely enough time to complete the essentials. My class had time to do the role playing because I had alloted two class hours for the episode. Thus, I think teachers would be more likely to use them if they were given a realistic appraisal of how long each lesson took and could schedule more time for the longer lessons.

All the respondents felt that there were sufficient opportunities during the teaching hour for the student to view the videotape, which indicated to me that the short length of the tapes filled its proposed function.

The teachers seemed to think the number of episodes was fine, and one favored an expanded series.

My greatest satisfaction, of course, was that all three teachers felt that they would recommend this series to other teachers of ESL. This, in my eyes, was the surest vote of confidence in the materials.

C. SAMPLE EPISODE EVALUATION

The only sequence that all four teachers and I taught was the two part sequence in which one student accuses another of cheating on an exam. This episode seemed to inspire the most detailed feedback, and apparently sparked the most lively class discussion, of all the episodes. This is probably because it has very loaded cultural content, and strikes close to home on a subject of considerable anxiety for many students.

All of the teachers commented on how well this sequence got students involved. It seemed to fit well into the class hour, with an average of four runthroughs for the first version, and two for the second. (One teacher ran each three times, according

equal time to both versions, but usually, students seemed less interested in the "variation" than the original.) All agreed than even with several repetitions, the segment retained class interest.

In the version without sound, students found plenty to discuss, including lots of "defensive" body language on the part of Ronny, the "accused." One class did find the discrepancy in the two men's ages disconcerting, and assumed the older man was an authority figure rather than a peer. Nonetheless, this matched the sense of one judging the other, and contributed to the general understanding of plot.

When it came time to view the segments with sound, two of the classes found Ronny's behavior in the first episode, in which he asserts his innocence, to appear more guilty than innocent. This led to a lively discussion, in both classes, of what cheating is, and "how an act itself could be called cheating or not depending on the intent and the context," as one teacher phrased it. This brought about some interesting cross-cultural discussion about the difference between "helping" and "cheating" in different cultures.

The cloze exercises proved too difficult for the beginning class, but were used to positive effect in the intermediate ones.

The line-by-line questions were used by the teachers, although one commented that, in her opinion, questions of usage, such as #2, "the difference between glancing and staring," are not really appropriate to the purview of a listening class, whereas questions about reference and reduced forms are highly relevant. Again, the beginning level class found the questions too difficult, although they enjoyed the general spirit of the lesson.

The acting got generally high marks, although there was discussion in at least one class as to whether Ronny, the "accused," should have acted "angry" if he were innocent, rather than "embarrassed," as he appeared to be. Doug's acting was less enthusiastically received, mainly because of his relative lack of proxemic cues.

Both the intermediate and low level classes had to spend quite a bit of time on vocabulary items, not just those contained in the dialog, but descriptive terms, such as "looking down," "ashamed," "peers," "scared one," "fold arms," and other ways of describing paralinguistics. According to the teacher who reported this fact, more time needs to be spent on preparation, in advance of hearing the episode for the first time. Vocabulary and cultural discussion, she believes, should be written into the lesson plans more effectively.

Finally, the episodes got high marks for their usefulness to the "real life" needs of the students. One teacher said that "it led to a discussion of how to protect one's self even from the appearance of cheating."

D. MY OWN EVALUATION

In order to give some detailed comments about the materials, I will use the divisions from Chapter Two as a way to order my remarks. Thus, I will evaluate making the materials, implementing them in the classroom, and the method of evaluation used to interpret the materials.

Making the Materials

I think the videotape itself is markedly above the average

level of production, judging from the videotapes I have seen. The acting is generally convincing, and the speech natural. I do think the series would hold even more interest if it had a larger, more varied cast of actors, though the problem of seeing the same faces can be minimized by teaching the series in an order which maximizes the variety of the cast. I would like to have used actors with more ethnic varieties, age range, and regional speech variations. Still, I think the acting quality remains one of the strong points of the materials, and would be very reluctant to go back into the studio to remake the videotapes unless I were quite sure the new actors would be better at several things and as good at others.

I partially agree with the comment that the settings could still be more lifelike. Except for the barren desk of the apartment management office (which we actually staged deliberately, trying to indicate the token interest put into the job by a manager who is quite confident that every unit will be filled), I feel the props and scenery were quite a bit better than other video productions I have seen, including some with a much higher budget. If there were a higher budget and more extensive facilities to work with, however, I'm sure the tapes could have been much more realistic.

I do agree that some of the sequences are less helpful than others to the students. In particular, the bank loan sequence, although it is excellently executed, would have very little utility to any students but, perhaps, permanent residents with good jobs and big plans; even then, it is unlikely that they would be treated in the same way that the two Americans depicted treat each other. Unfortunately, the presence of a foreign student in any of these settings in real life would alter the tone of

the setting profoundly. So, although the materials are "authentic" in the sense that they represent natural interactions between native speakers, they do not represent the "authentic" experience a foreign student would have within the same interaction. Still, these scenarios can at least familiarize students with some of the rituals and conversational gambits that they may encounter in such situations, whether or not the information can be directly applied to the students' circumstances.

I have a few stray remarks on other details of the production process before moving on to classroom implementation. One is that the initial list of topics given to students from which they were to choose ten selections was somewhat difficult for the high intermediate student to read, with the result that the situations might not have been clearly understood. Further, asking them to rate the ten choices in order of "difficulty" rather than, say, usefulness to them, gave us some items that might not have been the most relevant to student needs.

Some of the episodes are too long to do in a class hour. This should be corrected either by shortening the number of exercises which accompany them, or designing the materials so that some episodes are taught for two hours.

If this series were readied for publication, it would require much cleaner editing between segments, and titles for the segments on the videotape itself. Because we did not have such titles, an interesting phenomenon took place, which I shall describe in detail here. Like so many interesting discoveries, this phenomenon was neither sought nor imagined; it just happened.

Pat Wilcox Peteron taught the "cheating" episodes first,

although these episodes do not appear first on the videotape. The first of the pair comes directly after the party narrative in which the woman is terribly rude to her companion at the party, chewing popcorn in his face, and generally makes a fool of herself. In Peterson's words:

> ...I consistently managed to wind the tape a bit too far back each time, so they got to see Kristin chomping her gum, tossing back popcorn and drinks, and sitting slovenly--we didn't comment on the scene, and it was seen without sound, but it made a very strong impression.

When the day arrived to teach the party narratives, Peterson showed the "polite" version of the two narratives first, without sound, and asked the students what they saw.

Amazingly, they did not report the nonverbal activity that they had seen on the videotape, but rather "the tape that they had stored in their memories," in Peterson's words. They reported that Kristin was: eating, asking questions, smoking, laughing, chewing with open mouth, and talk with mouth full, among other descriptors. None of these actions had, in fact, occurred in the videotape they had just viewed (and some, such as smoking, had not occurred at all). Instead, these behaviors had occurred in the "impolite" party narrative, which they had only seen flashing for a moment several days earlier, while the teacher was cueing the videotape!

Peterson continues to explain:

> It took me 10-15 minutes of recording these responses to understand where in the world these perceptions were coming from, since they obviously were not coming from the tape which the students had just seen. I finally realized that they were reacting to a few seconds of the end of the 2nd version, which they had seen the day before.
>
> I then asked them to observe again, & said that they would be seeing again the exact tape they had just seen, and asked them to point out when Kristin ("The Snake Lady")

> started to smoke, drink, or eat popcorn. They were shocked to see that none of the floozy-type behaviors they had "seen" were actually on the tape. They almost couldn't believe that I was actually showing them Version #1 for the second time!

This time, their observations included the "polite" behavior they had missed when they viewed it according to their earlier, unexpressed stereotype. Finally, they concluded that this woman, unlike her uncouth doppelganger in the other episode, was "not the Snake Lady"!

Peterson concludes, "I couldn't find a better experiential lesson in values suspension and pre-judgement if I had tried to design one for a cross-cultural class."

Although this event was the result of close cropping of the episodes and should by all rights be judged an "error," the serendipitous results make it one of the most interesting side effects of the entire project.

Implementing the Materials in the Classroom

If the materials are ever to be published, I must write up standardized instructions to teachers. These would have to include such things as suggested order of presentation, realistic predictions about how long each episode takes, suggestions about which sections are easiest and hardest to teach, and ideas about how to integrate these materials with other classroom resources. Not having such instructions may have discouraged the teachers from trying some of the exercises, being unsure of how they should be taught. Role playing, for example, is something that certain teachers can do with alacrity, but others need more detailed instructions about how to direct. Since I put positive value on good instructions to teachers in Chapter Two's textbook evaluation section, I should apply such standards

to my own materials. Until now, they have had the advantages of having their author nearby to consult when ambiguities arose, but to endure, the materials must be fully usable and lucid quite independent of my presence on the scene.

Student instructions are not necessary in such materials. They can be conveyed by the teacher, orally, as each exercise

The materials also need to have a separate section which introduces vocabulary items before viewing the tapes for the first time with sound. These items should consist of both words and phrases found in the videotape, and descriptive words for use in reporting on paralinguistic and situational cues. Perhaps the latter terms could be gathered in a short glossary in the back, since many of the same words would be "recycled" through several episodes.

For the time being, I favor keeping the discrete-point questions in line-by-line order, but perhaps they should be displayed in a more easily readable, attractive form.

Although no pair of episodes relies on having seen an earlier pair, it would be a good idea to standardize the order of presentation of the episodes and edit the videotape into the appropriate order. The episodes don't get "harder," but they do get "longer," and,as I mentioned earlier, this in itself is a gauge of student facility. Further, ordering them can help avoid seeing the same two actors twice in a row (such as Doug and Ronny, who appear in both the cheating episodes and the joke episodes).

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Evaluating the Success of the Materials

This area was probably the weakest of my project. That is probably because the project was not conceived as a master's

thesis, nor as a possible publication, so evaluative criteria were not built in to the design of the project. Rather, they were added at a later date, and, in some cases, were too late to be of much use.

For example, I regret that there was no evaluation form or exercise that the students who were taught the materials might have used. Often, the ESL student herself can best tell one where a question is weak, or how it could be misinterpreted. I do not regret the lack of quizzes on the materials, however, and in no way consider them a possible means of getting such evaluative information. They test the students, while the other would test the materials.

The existing evaluation forms were done in haste, leaving several items too ambiguous or too flawed to be of use in the end. Question #5 of the general evaluation form, for example, asked for an evaluation on the "SA----SD" scale, which is used in the course evaluation questionnaires at the University of Illinois. I neglected to consider that not everyone in the sample would know that "SA" meant "strongly agree," and "SD," "strongly disagree." One respondent could not answer the item because I had failed to say what the abbreviation stood for.

Further, the section under #6 G, in which I ask for opinions on the "execution of videotape sequences" was unclear, and one of the respondents said so. I should have used some phrase like "production quality" to get across my concern for the quality of the taped portions.

Likewise, I made an unclear pronoun reference in the Yes-No Questions, on #12, where I left it unclear whether I wanted a report of the general class discussion, or class discussion of the role playing exercises mentioned in the previous question.

There are some kinds of detailed evaluation that I would like to have done, but didn't dare include in the evaluation forms. I felt that I was already straining the limits of good will by sending three separate questionnaires, one of which had to be filled out anew for each episode. I would have liked very much to get specific remarks about the discrete-point questions in the episodes, since some of them were inductive, and others were subtle or even obscure. I hope that these materials will continue to be classroom-tested in many environments and that I will have a chance to gather much richer evaluative data about them in the future.

Most of the problems within the materials, I think, could be ferreted out with further classroom teaching, which is always the best, and, ultimately, the only true way to "debug" classroom materials. In the meantime, these reports indicate that a variety of teachers, in a variety of settings, have experienced some success with the materials. Further, my own experience with them tells me that they are excellent at enlivening a class to the excitement of a new culture. That in itself is a noteworthy achievement.

CHAPTER FOUR :

Implications for Future Research

Working on this project has taught me many new things, both as an educator and as a writer. I set out to manufacture some lifelike, situational-oriented videotape lessons for use in the listening comprehension classroom. With relatively little background in ESL and still less in video production, I found that it was reasonably easy to come up with usable and interesting materials.

When I went through the literature to see what had preceded me, I was startled to discover that so little had been written on the subject of listening comprehension. Most materials for the ESL teacher were drawn from the same few sources, and, until four of five years ago, there was only a handful of textbooks focusing on listening comprehension skills. As I read more deeply into the literature, I realized that this reflected a historical approach toward second language learning that dictated a certain attitude toward listening as a "passive" or reflective skill.

That attitude appears to be changing, fast, if one can judge from the explosion of listening textbooks advertised in the scholarly journals. This turnaround comes from two important trends: the emergence of the notional-functional syllabus and the various "communicative" approaches, and the upsurge of EST and ESP programs around the world, which are heavily oriented toward training scientists in the English language. Thus, for two contrasting reasons, listening comprehension is achieving a new stature.

The materials that are part of this trend follow two distinct paths: academic listening, with its attendant study skills, and interactive listening, with its interest in sociolinguistics of several varieties. My materials clearly fit into the latter

category. They offer some absorbing, brief vignettes which give a glimpse into American social interactions, and then present exercises to get at the meaning of the interactions. In some sense, they are anthropology; in another, they are drama. Most of all, they are cameos of native speakers relating to one another "in captivity," for all to see, as many times as one likes.

When we made our modest presentation at TESOL 82, we were not prepared for the popularity of the materials. Where we expected questions about details of our pedagogy, we were instead deluged with questions about how to purchase the materials. I began to realize then, and realized further as I pursued the thesis, that these materials happened upon the scene at a time when interest in such materials has probably never been higher. The combination of more accessible technology, a trend toward more communicative materials, and the dearth of prior materials of this sort created a need and interest that warrants further looking into.

I do not mean to say that these materials simply happen to be in the right place at the right time. I believe that they have merit and usefulness, and that the pilot testing done on them for this thesis will enable them to improve still more.

As a scholar, I became very engrossed in the issues surrounding listening comprehension, and began to develop some thoughts of my own, after reading a sufficient amount. Although it is too early to authoritatively decide, I feel I will continue my growing expertise in listening comprehension, and may want to contribute to the scholarship in the field with

articles or reviews of my own at some point. Although I deeply enjoy creating materials and using them in the classroom, I was surprised to find how enjoyable the research was. Where I have arrived at a new opinion about some aspect of listening, I have said so in the text; I found many opportunities to present a novel opinion, due to the lack of available materials on the subject and their repetitiveness.

The most provocative questions raised for me in the course of writing this thesis revolve around two areas: the question of rhythm in active verbal memory, and the question of cultural relativity raised by Peterson in the piloting. The former question has fascinated me ever since I spotted a relationship between language learning techniques and music learning techniques. Of course, they have many common threads, but the one biggest core seems to be rhythm. Neisser (1969) found increasing evidence that rhythm is the primary unit into which speech flow is split in order to be reorganized for comprehension. In a sense, then, rhythm is our deepest organizing principle, before language ever enters the picture. There is vast and fascinating research in this area, but very little of it has taken place within ESL. I would like to change that.

The latter question raises all the fascinating data about "subliminal seduction" and the like which people so enjoy reading about in the Sunday paper. These concerns for subvocal and subvisual input, however, become very serious and very important to the ESL teacher in the U.S., who is helping newcomers sort through a myriad of confusing stimuli that look like the "old country," but mean new things in the new country. Peterson sus-

pects that there is a good deal more cultural "interference" operating upon the ESL student abroad than most programs recognize. I tend to agree, and think this is a central question for materials design and pedagogy within the field. If students make culturally-based assumptions that "worked" within their own culture which go unperceived to the ESL teacher, many new pieces of information may be built upon a faulty foundation. Culturally-loaded materials like these may help draw such assumptions to the surface, and help the student recognize and cope with them. This not only helps the student in speaking English, but in overcoming culture shock and reaching out to new kinds of friends.

As to the materials themselves, I intend to submit them to a publisher as soon as I feel they are in publishable condition. They will require several revisions and reorganizations, but I believe they are well on the way.

APPENDIX

APPENDIX A:
The Written Materials

TELLING A JOKE: I

A. Alright, I got a joke for you.

B. OK...

A. Umum...OK. This is a joke about schwartzwalderkirsche which is, um, Black Forest brandy. Well there was this, um, inn, and, um, they used to serve really good schwartzwalderkirsche at this inn, and uh, this bum came in one day...was it a bum? yeah, that's...ah shoot, I might have forgotten some parts of it. Oh yeah, uh...a bum came in, that's it, a bum comes into the inn, and he says, uh, give me some schwartzwalderkirsche. No, no he's got a bottle, he's got a bottle, and he...wait a minute, this is a funny joke---if you'll just be patient--he hands this bottle to, uh, the bartender, and the bartender fills it with s- schwartzwalderkirsche...yeah, this is how it goes, right...

B. Are you sure?

A. Yeah I'm positive...okay.....bartender fills it with schwartzwalderkirsche, hands it back to the bum, and the bum says, uh, no the bum doesn't say anything...the bartender says, OK well it'll be, you know, uh five marks, and the bum looks down, you know, and says...ha! You know what? He's not a bum. He's just some guy! He's not a bum! Anyway the bum looks down and he looks kind of ashamed and he just uh, you know, he doesn't have any money so he hands the bottle back, and the bartender takes it back and you know, pours it back into the keg and says, "What's the matter with him?" The guy walks out and he goes into the woods and he umm pulls out this bottle of brandy and you know starts drinking it. And, meanwhile, back at the inn, uh, people were wondering why the schwartzwalderkirsche was so watery.

Not funny huh? I didn't tell it well, some people can tell it really well.

B. Guess you had to be there.

A. Yeah, you did, you had to be there.

TELLING A JOKE: I

cloze passage

A. _____, I got a joke for _____.
B. OK...
A. Ummm...OK. This is a joke _____ schwartzwalderkirsche, which is Black Forest brandy. Well there was _____, um, inn, and, um, they _____ serve really good schwartzwalderkirsche at this inn, and uh, this bum _____in one day... _____ a bum? Yeah, that's...ah shoot, I might _____ forgotten some parts of it. Oh yeah, uh...a bum _____ in, that's _____, a bum comes into the inn, and he _____, uh, _____ some schwartzwalderkirsche. No, no, he's got a bottle, he's _____ a bottle, and he... _____ minute, this is a funny joke----if you'll just be patient--- he _____ this bottle to, uh, the bartender, and the bartender fills it _____ schwartzwalderkirsche...yeah, this is _____ it goes, right...
B. Are you sure?
A. Yeah I'm positive...okay. Bartender fills _____with schwartzwalderkirsche, hands it _____ to the bum, and the bum says, uh, no the bum _____ anything... the bartender says, OK, well it'll _____, you know, uh five marks, and the bum _____ down, you know, and says...ha! You know _____? He's not a bum. He's just _____ guy! He's not a bum! Anyway the bum looks down and he looks _____ _____ ashamed and he just, uh, you know, he doesn't have _____ money so he hands the bottle back, and the bartender _____ it back and you know pours it back into the keg and says, "What's _____ with him?" The guy walks out and he goes into the _____ and he umm pulls out this bottle of brandy and you know _____ drinking it. And meanwhile, back _____ the inn, uh, people were wondering _____ the schwartzwalderkirsche was so _____.
Not funny huh? I didn't tell _____ well, some people _____ tell it really well.
B. Guess you _____ be there.
A. Yeah, you _____, you had to be there.

TELLING A JOKE: I

Questions for Viewing

Without Sound

Why do you think Ronny puts out his finger when he begins to speak?
Who is more active, Ronny (L) or Doug (R)?
What kind of gestures does Ronny make as he talks?
What do you think it means when he strokes his chin?
Are Ronny's gestures clear and direct? Why or why not?
What does Doug do as he listens to Ronny?
Why do you think Ronny gives a frozen smile near the end?
What do you think is happening?

With Sound, Without Transcript

Do you understand the story Ronny is trying to tell?
Does Doug?
What kind of story is it supposed to be? How do you know?
What kind of porblems is Ronny having telling the story?
Try to tell as much of the story as you understand.

With Sound, With Transcript

1 What does "all right" sound like in normal (fast) speech?
This sentence is not grammatical. What word is missing?
What is the purpose of Ronny's first sentence?
3 What does brandy look like? Do you know? What color is the schwartzwalderkirsche?
4 "this" is used often in Ronny's speech. What other word is it replacing here?
5 What does "used to" sound like in normal (fast) speech?
7 When Ronny asks "was it a bum?", who is he asking?
Why does he ask this question?
How do his eyes and hands change when he asks this question?
What do you think "ah shoot" means? How does he feel?
8 What does "it" refer to?
9 In this line, the verb tense changes from "came" to comes".
Which tense is used for the rest of the story?
When you tell a story in your language, what tense do you use (think about it)?
10 Why does Ronny say "no, no" here? What is he upset about?
11 Why does he say "wait a minute"? What is he worried about?
The story gets interrupted in this line. Which word?
Which line is the story resumed? Which word?
14 The story is interrupted again here. Which word?
16 Why does Doug ask if Ronny is sure about the story?
17 Is Ronny's answer true? Why or why not?
19 Does the bum say anything or not?
20 Paraphrase "it'll be".
— In the story, does the bartender say "you know"? Who does?
What do you think the purpose of the expression "you know" is?
21 Does the bum say anything in this line? Who says "you know what"? Is it part of the joke or not?
22 Is it important whether or not the man is a bum? Why or why not?
23 When Ronny calls the man "a bum" here, what does it tell you about Ronny's story-telling abilities?

26 What does the first "it" refer to?
What does the second "it" refer to?
What is a keg? How much brandy does it hold (more or less)?
27 Why is the bartender asking "what's the matter with him"?
Is "the guy" here "the bum"?
28 Where does he "pull out" the bottle of brandy from?
29 Count the number of times "you know" appears in this joke.
31 Why was the schwartzwalderkirsche so watery at the bar?
Can you figure it out?
32 Does Doug think the joke is funny? Do you?
What is "it"?
34 This comment is often said to make someone feel better when they tell a joke and you don't think it's funny.
35 Does Ronny realize that Doug is trying to make him feel better? Why or why not?
Does Ronny think the joke is funny?
Does Ronny's last line make sense? Why or why not?

General

1. Take a pencil and mark your transcript with the places that Ronny moves in and out of the story. When those parts are connected, does the story seem easier to understand?
2. What generalizations can you make from this joke about what makes a joke successful? Name several reasons why you think Ronny's joke was not successful.
3. Prepare your favorite joke (not x-rated, please!) for homework and tell it to the class in English. Is it difficult to translate a joke? Did you think your classmates' jokes were hard to understand? Humor is sometimes one of the hardest things to develop in a second language (or even in a first language!).

TELLING A JOKE: II

A. OK, I've got one for you...there was, uh, there was a bar in Germany, and it was known for its very uh fine schwartz-walderkirsche, Black Forest brandy.

B. Oh really?

A. Umm hmmm...and uh, one day a bum, kind of scraggly-looking guy---we assume he's a bum---he walks into the bar, and uh he's got a bottle in his hand, and, uh, he hands it to the bartender and asks him to fill it with schwartzwalderkirsche, which the bartender does...

B. Yeah...yeah...

A. ....then hands it back to the bum, and, uh, says, you know, cites the price, whatever it's going to be, two marks or whatever. The bum kind of looks down and looks a bit sheepish and he apparently doesn't have the money.

B. Can't afford it. Huh.

A. No, so he just holds the bottle back out to the bartender. The bartender takes what's in the bottle and dumps it back into the keg of schwartzwalderkirsche. The bum goes out of the bar, back into the woods, sits on a log and, uh, pulls out a bottle of schwartzwalderkirsche....

B. Oh really?

A. ...and starts drinking it. Meanwhile, back at the inn, people are wondering why the schwartzwalderkirsche is so watery.

B. Ha ha ha...

TELLING A JOKE: II

cloze passage

A. OK, I've got _____ for _____...there was, uh, there was a bar in Germany, and it _____ known for its very uh _____ schwartzwalderkirsche, Black Forest brandy.

B. Oh really?

A. Um hmmm...and uh, one day a bum, _____ scraggly-looking guy, we assume he's a bum, he walks _____ the bar, and uh he's got a bottle in his hand, and uh he hands it to the bartender and asks _____ to fill it with schwartz-walderkirsche, _____ the bartender does...

B. Yeah...yeah...

A. ....then hands it back to the bum, and uh, says, you know, cites the _____, whatever it's going to be, two marks or _____. The bum kind of looks down and looks _____ sheepish and _____ apparently doesn't have the money.

B. Can't afford _____. Huh.

A. No, so he just holds the bottle back _____ to the bartender. The bartender takes _____ in the bottle and dumps it back into the keg of schwartzwalderkirsche. The bum goes out of the bar, back _____ the woods, sits on a log and uh pulls _____ a bottle of schwartzwalderkirsche...

B. Oh really?

A. ....and starts drinking _____. Meanwhile back at the inn, people _____ wondering why the schwartzwalderkirsche is _____ watery.

B. Ha ha ha.....

TELLING A JOKE: II

Questions for Viewing

Without Sound

Who is doing most of the talking?
How does Ronny seem to feel about his story?
What does Doug do as he listens to Ronny?
What is Ronny doing with his hands?
Are his hand motions different from the hand motions in the first joke videotape? How? Which one is clearer?

With Sound, Without Transcript

What is schwartzwalderkirsche?
Do you understand the story Ronny is trying to tell?
Does Doug? How do you know?
What is the joke? Explain.

With Sound, With Transcript

1 What does "I've got one" mean here? One what?
4 Why does Doug respond here? Is he interested?
5 What do you think "scraggly-looking" looks like? Guess.
6 Who is "we" in this line? What is Ronny encouraging the listener to do?
9 What does the bartender do?
11 What does he hand back to the bum?
12 What do you think "cites" means?
Why does Ronny use the future tense to describe the price?
13 How much is "whatever"?
The word "looks" is used twice here, in two different ways.
Which one is used with the meaning "appears"?
Which one is used with the meaning "glances"?
Try to guess what "sheepish" must mean, knowing the word "sheep" and knowing the situation the bum was in.
14 Which money doesn't the bum have?
15 The subject is missing. Who can't afford what?
16 Ronny says "no" to Doug. Is he disagreeing with what Doug says?
17 What's in the bottle? What does the bartender think is in the bottle?
19 Where was the bum before he came into the bar?
21 Is Doug surprised? Did Ronny want him to be surprised?
24 Why is the schwartzwalderkirsche so watery?
25 How does Doug react to this joke? Is it successful?

General

1. Compare this telling of the joke to the first version. This joke is better: it's shorter, it's clearer, and it makes Doug laugh. Find examples of colorful details in this joke that are missing in the first joke (for example: "a bar in Germany" instead of "this, um, inn"). Compare uses of "you know." Compare the number of times Doug comments in the two jokes. Compare the amount of words outside the story itself in I and II.

2. Make a list of qualities that make a good joke. Include non-verbal features as well as verbal ones.
3. Different jokes are appropriate for different kinds of people. Who do you think would like this joke? Who do you think would not? Do you like this joke? Why or why not?

PARTY NARRATIVE: I

A. So Doug what's this soaring that you say you've been doing every weekend?

B. Soaring is flying an aircraft without an engine; it's called a glider, and you're towed up into the air, by an aircraft with an engine, on a line, and when you get at the proper altitude, you're released from the aircraft...

A. And you're just left there in the air?

B. Yep, you're left up there all by yourself.

A. Wow, what does it feel like?

B. It's exhilerating. Flying itself is extremely fun, but uh flying a glider is more fun because it's more relaxing; you're not, not as worried about, uh, other aircraft, or where you're going to go, you're just up there to have some fun, and enjoy yourself.

A. Is it quiet?

B. Flying is very quiet, because you're flying at relatively low speeds, 40 to 50 miles an hour.

A. Hmmmm...but I bet you can't do very much without an engine.

B. Well on days that uh are sunny, the rising currents of air keep you up. And uh, when you're flying using the rising currents of air, it's called soaring.

A. Oh that's where the word actually comes from.

B. Yeah.

A. Wow... must be beautiful.

B. It is on good days when the visibility is clear. You can see for thirty or forty miles, and...

A. Oh...

B. It's just beautiful the way uh the land is laid out, and uh, the very sharp relief, uh...

A. Could I come watch you do it sometime?

B. Sure. I'd love to see you out there. You'll have to come fly with me too.

A. Oh, I'd love it.

PARTY NARRATIVE: I

cloze passage

A. So Doug, what's this soaring _____ you say _____ been doing every weekend?

B. Soaring is flying an aircraft without _____ engine; it's called a glider, and you're towed _____ into the air, by an aircraft with an engine, on ____ line, and when you get _____ the proper altitude, _____ from the aircraft.

A. And you're just _____ there in the air?

B. Yep, you're left _____ there all by yourself.

A. Wow, what _____ feel like?

B. Its' exhilerating. Flying _____is extremely fun, but uh flying a glider is _____fun because it's more relaxing: you're _____, not as worried about, uh, other aircraft, _____ where you're _____ go, you're just up there to have _____ fun, and enjoy yourself.

A. Is it _____?

B. Flying is very quiet, because _____ flying at relatively low speeds, _____ to fifty miles an hour.

A. Hmmm...but I bet you _____ do very much without an engine.

B. Well on days that uh are sunny, the _____ currents of air keep you _____. And uh, when you're flying using the rising currents of air, _____ called soaring.

A. Oh, that's where the word actually _____ from.

B. Yeah.

A. Wow..._____ be beautiful.

B. It _____ on good days when the visibility is clear. You can see _____ thirty to forty miles, and

A. Oh...

B. ...it's just beautiful the way uh the _____is laid out, and, uh, the _____ sharp relief, uh...

A. _____I come watch you do it cometime?

B. Sure. I'd love to _____ you out there. You'll _____ come fly with me too.

A. Oh, I'd love it.

PARTY NARRATIVE: I

Questions for Viewing

Without Sound

Who is doing most of the talking in this videotape?
How does Kristin seem to feel about what Doug is saying?
Where do you think this is taking place? Why?
What kind of expression is on Kristin's face? Doug's?
What does Doug do with his hands while he talks?
What do you think happened at the end to make Kristin laugh?
What kind of conversation do you think is taking place?

With Sound, Without Transcript

What does Doug do on the weekends?
What does it feel like to soar?
How does a person soar?
What does Doug say to Kristin at the end?
How does she respond?

With Sound, With Transcript

1 Do you think they started talking earlier? Why or why not?
3 What is the definition of "soaring"?
What does "it" refer to here?
4 Who is towed up into the air? Does he mean Kristin?
Why does he use "you"?
What is "towed"?
5 What do you think he means by "on a line"? Try to envision it.
6 Paraphrase "proper altitude".
Which aircraft are you released from? How?
8 "All by yourself" means "completely alone." Is the person soaring left without anyone or anything? Is there an aircraft? If so, which one?
10 When he refers to "flying" here, what kind of flying does he mean?
11 Flying a glider is more relaxing than what?
12 Why would a person in a glider be less worried about other aircraft? Try to guess.
13 Why aren't you worried about "where you're going to go" in a glider?
What seems to be the purpose of gliding?
16 Doug used the wrong word here. What should it be?
21 What is the definition of soaring? Can you soar on cloudy days?
22 Is Kristin telling Doug something new?
23 Doug agrees with Kristin's statement. What is the real purpose of her statement?
24 Supply the missing subject.
What does Kristin indicate when she leans forward on this line?
25 Can "it is" be contracted here to "it's"? Why or why not?
What word is implied in the beginning of this sentence?
What does "you can" sound like in normal (fast) speech?
28 What single word can you substitute here for "the way"?
How is he looking at the land in this sentence?
29 What is the meaning of "relief" here? Give an example.

30 What word can go between "come" and "watch"?
Do what?
What is Kristin really asking?
31 Where is "out there"? How is it different from "up there"?
Does Doug mean "fly" with an airplane, or a glider?
How do you know?
33 What would Kristin love? How do her hands and face confirm her statement?

General

1. Choose a partner and prepare to tell them a story about something interesting that happened to you. Then switch places. Have the listener report to the rest of the class about the story he or she heard.

2. What do you think about soaring, from what Doug described? Would you like to do it?

PARTY NARRATIVE: II

A. Kristin. Have you heard about my soaring?

B. Your what?

A. I've been soaring on the weekends. It's flying a plane without an engine.

B. A what? a plane without an engine? Why would anyone do that?

A. Well it's a lot of fun. What happens is, we're towed up into the air by an aircraft with an engine...

B. Oh really? then what?

A. ...when you get up to a proper altitude, you're released, and then we're up there by, up there by myself, and uh...

B. God I'm dropping this popcorn everywhere. Listen, where are the drinks around here? I just can't seem to get any. I just ran out, it's getting ridiculous ...

B. What kind of party is this?

A. Soaring is a lot of fun.

A. You'll have to come out some time and uh...

B. Yeah...

A. We can go up together.

B. Sounds like just the kind of thing I like to do on the weekends. Thanks Doug

B. but no thanks.

A. It's a lot of fun.

B. Thanks but no thanks. Think I'm going to go boogie now.

PARTY NARRATIVE: II

cloze passage

A. Kristin. _____ heard about my soaring?

B. Your _____?

A. I've been soaring on the weekends. It's _____ a plane without an engine.

B. A _____? a plane without _____ engine? Why _____ anyone do that?

A. Well it's a _____ fun. What happens _____, we're towed up into the air by an aircraft with an engine...

B. Oh really? then _____?

A. ....when you _____ up to the proper altitude, you're released, and then _____ up there by, up there by _____, and uh...

B. God I'm dropping _____popcorn everywhere. _____, where are the drinks around _____? I just can't seem to get any. I _____ ran out, it's getting ridiculous...

{B. ... what kind of party is _____?
{A. Soaring is a lot of _____.

A. You'll have to come out some _____, and uh...

{B. Yeah.
{A. We _____ go up together.

B. Sounds _____ just the kind of thing I like to do _____ the weekends. Thanks Doug---

{B. but no thanks.
{A. It's a lot of fun.

B. Thanks _____no thanks. Think I'm _____ go boogie now.

PARTY NARRATIVE: II

Questions for Viewing

Without Sound

Where does Kristin look during this dialog?
Who seems to be doing the talking?
What do you think is Kristin's attitude toward Doug?
How are the gestures in this different from the previous film?
What do you think is happening?
How do you think Doug feels?
Where do you think this is taking place?

With Sound, Without Transcript

In the other narrative, Kristin asked about soaring first.
In this one, who is bringing up soaring?
What is Doug trying to explain?
Does Kristin want to hear about it?
How does the dialog end?

With Sound, With Transcript

1 When Doug says Kristin's name, does she look at him?
2 Why does Kristin say "you what"? Doesn't she understand him?
3 What is "it's"?
5 Again Kristin questions "what"? Why does she do that?
When she asks "why would anyone do that" what is her tone of voice? Do you think she likes the idea of soaring?
Why does Kristin ask about "anyone" instead of doug himself? Try to make a guess.
7 What does "a lot of" sound like in normal (fast) speech?
Who is "we" in Doug's description? Is it clear?
9 Is Kristin really interested in what Doug is saying? How do you know?
10 What pronoun has Doug changed to now?
11 Doug has changed the pronoun again. What is it now?
Why do you think Doug has changed the pronoun three times as he tries to describe soaring?
12 What does Kristin do with this statement? Does she want to continue hearing about soaring?
13 What does Kristin want to talk about?
Can't get any what?
14 What did Kristin run out of?
What is getting ridiculous?
15 What does "kind of" sound like in normal (fast) speech?
What kind of question is Kristin asking? Does she want Doug to answer?
16 Why does Doug repeat this information?
17 What is Doug telling Kristin she has to do? Does she really "have to" do it? Paraphrase the sentence.
19 Where can they go up?
20 Is Kristin being sincere in this response? How do you know? Can you hear anything in her voice telling us she's not serious?
Is she thanking Doug? If not, what is she doing?
23 Why does Doug repeat his statement a third time?

ACCUSATION: I

A. Why do you say that?

B. During the first part of the exam, I saw you glancing at... uh, several people's paper and staring at Charlie's for a couple of minutes.

A. Aw, man, I wasn't cheating, man. My paper, my answer sheet, was different than everybody else's.

B. Oh, really?

A. Yeah. Didn't you see me go up during class and...tell the professor? She changed my answer sheet for me.

B. Oh, I must have been, uh, concentrating on the exam too much.

A. Aaaaaahhhhh....

B. I'm sorry.

A. Yeah...aaaah, it's okay.

24 Why does she repeat this sentence?
What is the subject of the second sentence?
What does "boogie" mean? If you don't know, guess!

General

1. Compare this conversation to the preceding one. In many ways, the other conversation was more friendly and more polite. Name as many examples comparing them as you can. Don't forget body language, tone of voice, and word choice.

2. How many times do Kristin and Doug speak at the same time during this dialog? What do you think that indicates about how well they listen to each other?

3. What happens to Doug's explanation as he realizes that Kristin is not interested? Try to show examples.

4. Talk about differences between your native culture and American culture in what is considered polite or impolite at a party. Would you call Kristin's behavior impolite in your country? What should she have done, if she wasn't interested?

ACCUSATION: I

Cloze passage

A. Why _____ you say that?

B. _____ the first part of the exam, I _____ you glancing at...uh, _____ people's paper and staring at Charlie's for a _____ minutes.

A. Aw, man, I _____ cheating, man. My paper, my answer sheet, was different _____ everyone else's.

B. Oh, really?

A. Yeah. _____ see me go up during class and... tell the professor? She _____ my answer sheet for me.

B. Oh, I _____ been, uh, concentrating on the exam _____ much.

A. Aaaaaaaahhhhhh....

B. I'm sorry.

A. Yeah....aaaah, _____ okay.

ACCUSATION: I

Questions for Viewing

Without Sound

What does Doug (B) do with his arms? with his body?
What does Ronny (A) do with his arms? with his body?
Is there eye contact? Who looks at whom? Who doesn't?
How do you think Ronny feels, from watching his face?
What kind of conversation do you think is taking place?

With Sound, Without Transcript

What is Doug telling Ronny?
What does Ronny answer to this?
Did Doug see Ronny go to the front of the room?
What does Doug do next?
Does Ronny accept his apology? Wholeheartedly?
Do you believe Ronny? Why or why not?

With Sound, With Transcript

1 What does "that" refer to? What happened before the camera started filming?
2 What is the difference between "glancing" and "staring"?
3 What's wrong with the expression "several people's paper"?
4 How many minutes is "a couple"?
5 What does "man" mean in this sentence?
What is meant by "cheating"? Explain.
Do "my paper" and "my answer sheet" refer to the same thing? Why do you think so?
6 What is another way to say "different than"?
Everybody else's what?
7 Expand this question.
8 Expand on "yeah." What does he mean?
What does "didn't you" sound like in normal (fast) speech?
What does "go up" mean?
What did Ronny tell the professor?
9 Paraphrase "changed"
10 What does "oh" mean here?
What does "must have" sound like in normal (fast) speech?
12 What does the noise "aaaaahhh" mean here? Paraphrase.
13 What is Doug sorry about?
14 What is "okay"? Is it really okay?

ACCUSATION: II

A. Well, now why do you say that?

B. Come on, Ronny. I've heard you've been caught cheating before.

A. Wh...what are you talking about?

B. Last semester I heard you were caught cheating on an economics exam.

A. Well you weren't in that class, even.

B. Well, that's what my friend said.

A. Oh, just mind your own business., let me alone. It's none of your business.

ACCUSATION: II

cloze passage

A. Well now _____ say that?

B. Come _____ Ronny. I've heard you've been caught cheating _____.

A. Wh...what are _____ talking about?

B. Last semester I heard you were _____ cheating _____ an economics exam.

A. Well you weren't in _____ class, even.

B. Well, that's _____ my friend said.

A. Oh, Just mind your own business, _____ alone. It's _____ your business.

ACCUSATION: II

Questions for Viewing

Without Sound

How does Doug (B) hold his arms? What do you think it means?
How is Doug standing?
What does Ronny (A) do with his arms?
What kind of expression is on Ronny's face?
What is Ronny doing with his eyes?
Who looks at whom? Who doesn't? Why?
What does Ronny do with his hand at the end? What do you think it means?
How do you think Ronny feels?
What kind of conversation do you think is taking place?

With Sound, Without Transcript

What do you think Doug said before Ronny's first question?
Why does Doug think that Ronny is cheating?
What does Ronny say to defend himself?
Is Doug convinced by Ronny's defense?

With Sound, With Transcript

1 What does "what do you mean" sound like in normal (fast) speech?
2 What does Doug mean when he says "come on"? Paraphrase.
3 Paraphrase the word "before". Why does Doug mention the past at this time?
4 What is Ronny's purpose in asking this?
5 This line is almost the same as line 2, but one uses past tense and the other, present perfect. Why?
7 Does this reply make sense? Why or why not?
Where in the sentence does the word "even" usually belong?
8 What does "that" refer to?
9 What is Ronny's tone of voice on "oh"?
What does it mean to "mind your own business"?
What word is often used instead of "let" in "let me alone"?
What does "it" refer to?
What does "let me" sound like in normal fast speech?
10 What does "none of your" sound like in normal (fast) speech?
Do you think Ronny is guilty or innocent? Why?

APARTMENT HUNTING: I

A. Hello. Um, is this, ah Landmark Management?

B. Yes.

A. I read about your ad today in the paper for efficiencies. I'm interested in renting...

B. Which--which efficiencies?

A. Um, I don't remember. It said, ummm...

B. Fifth Street?

A. Yeah, Fifth Street Apartments . Efficiencies, renting for fall..

B. Yeah, um hmm, that's right, fall.

A. I'd like to see about getting an efficiency. May I sit down?

B. Sh--yeah, go ahead, go ahead...

A. Umm, could you tell me how many efficiencies do you have?

B. Umm, thir-, thirty, I think, at that building.

A. Um, well, I'm looking for one that isn't too expensive. What's your cheapest efficiency?

B. Well, they're all one ninety five a month, straight.

A. One ninety five?

B. Ummm hmmm, right....

A. And it's just a...a one room efficiency?

B. One room, um, air conditioning, wall-to-wall carpeting.

A. Oh. Um, I know that you own a lot of properties in the area. Do you have any that are less money than that?

B. Not for this type of efficiency, no. No, that's basically it.

A. Um, well, would it be possible to get a, a six month lease?

B. No, we only rent on a, ah, on a...a yearly basis. Um, we don't rent out for six months at all.

A. Maybe I could put an ad to sublet after six months.

B. Well, we really don't like to do it. We like to have one tenant in there for twelve months; I mean, there's a big

turnover here. We can get people to sign leases. That's...

A. Oh...

B. ...all there is to it.

A. Um, well, that doesn't really sound very good then. Um, OK, thanks very much, but I think I'll, I'll look somewhere else.

B. OK.

A. Thanks.

B. Bye.

A. Bye.

APARTMENT HUNTING I

cloze passage

A. Hello. Um, is _____, ah, Landmark Management?
B. Yes.
A. I read _____ your ad today in the paper _____ efficiencies. I'm interested in _____...
B. Which---which efficiencies?
A. Um, I _____ remember. It said, ummm...
B. _____ Street?
A. Yeah, Fifth Street Apartments. Effeciencies, _____ for fall...
B. Yeah, um hmm, that's _____, fall.
A. I'd like to see about _____ an efficiency. May I sit down?
B. Sh---yeah, go ahead, go ahead...
A. Umm, could you tell me _____ efficiencies do you have?
B. Umm, thir-, thirty, I think, at _____ building.
A. Umm, well, I'm looking _____ one that isn't too expensive. What's _____ cheapest efficiency?
B. Well, they're all one _____ five a month, straight.
A. One ninety five?
B. Um hmmm, right...
A. And it's _____ a...a one room efficiency?
B. One room, umm, air conditioning, wall-to-wall carpeting.
A. Oh. Um, I know that you own _____ properties in the area. Do you have any _____are less money _____ that?
B. Not _____this type of efficiency, no. No, that's basically ____.
A. Um, well, _____ be possible to get a, a six month lease?
B. No, we _____ rent on a, ah, on a...yearly basis. Um, we don't rent out for six months _____.
A. Maybe I _____ put an ad to sublet after six _____.
B. Well, we really don't like to _____. We like to have one tenant in there _____ twelve months; _____, there's a big turnover here. We _____ get people to sign leases. That's---
A. Oh...
B. ...all _____ is to it.
A. Umm, well, that doesn't _____ sound very good _____. Umm, OK, thanks very much, but I _____ I'll, I'll look somewhere else.
B. OK
A. Thanks.
B: Bye
A: Bye.

APARTMENT HUNTING: I

Questions for Viewing

Without Sound

Does the man invite the woman to sit down? Does he encourage it?
Why does he do with his eyes during the conversation?
What does she do with her eyes?
Compare their bodies in the sitting position. Who's trying harder?
Who do you think has more power in this relationship?
What does he do with his hands when he speaks?
What kind of conversation is taking place?

With Sound, Without Transcript

Why is she there?
Why is she confused at the beginning?
How much are his cheapest efficiencies? his most expensive ones?
Will he give her a six month lease?
Would you call his answers more negative or positive?
What kind of man do you think he is?
What are the reasons she doesn't want to rent an efficiency with his company?

With Sound, With Transcript

1 Has she been here before? How do you know?
Expand her first sentence. What did the "ad" advertise?
What is an "efficiency"? Describe it. How does it relate to the abstract noun "efficiency"?
3 Is there a mistake in this sentence? Which word should be removed?
How is the meaning different with that word added?
Who does she mean with the word "your"? Why does she use it?
4 Paraphrase "interested in renting". How is the tone between them different?
5 This question surprises her. Why?
6 What is "it"?
8 What time of year do you think this is?
10 What does it mean when she says she'd like to "see about" getting an efficiency? How is it different from "seeing" an efficiency?
What is another way to ask the question? Which is more polite?
Why does she use "may" here? What other word could she use? Which is more polite?
12 What word do you think he started to say? Why did he change it to "yeah"? Which word is a more friendly answer?
13 What is the mistake in this question? Correct it.
Why do you think she wants to know this information? This is her first question--why this particular question?
16 What information is the question asking for? What is a better question word to get the information?
17 One ninety five what?
What do you think "straight" means here?
18 Why does she repeat the price here, like a question?
20 What word could be substituted for "only" here?
Can an efficiency have more than one room? Why does she ask this question?

22 What is another word for "properties" here?
24 Fill in the missing parts of this phrase. When you add the missing subject and verb, what happens to the word "not"?
24-5 What is "that" and what is "it"? What does this sentence mean?
28 Why did he add "at all" to this sentence? How do those two words change the sentence?
29 What is "sublet"?
30 Who is "we"? What don't they like to do? Why?
31 Where is "there"? Is he refering to only one apartment? If he means several, why is he mentioning only one?
31-2 What is a "turnover"? What kind of town do you think this might be?
Where is "here"? Why does he tell her this?
32 What is his purpose in saying this? What is his tone of voice?
33 How do you think the woman feels? Why?
34 What does this expression mean. Does he plan to continue explaining after saying this expression?
35-7 What does she mean? Is she really thankful to him?
41 What emotion does she show on the final "bye"? How does she feel?

APARTMENT HUNTING: II

A. Hello, um, I'm here about the ad that you were running in today's newspaper...

B. Oh yes...

A. about the apartments.

B. Fifth Street Apartments?

A. Yes, yes the efficiencies...

B. Oh yes, this is the right place

A. My name is Kristin Lems---

B. Nice to meet you Kristin.

A. Hi...

B. Have a seat.

A. Thank you.

B. Umm, what kind of apartment were you interested in, Kristin?

A. Umm, an efficiency...ummm preferably not terribly expensive... uh, somewhere right near campus.

B. OK, I'll tell you what we have on--at Fifth Street Apartments. We have a building that's all efficiencies. Umm, each efficiency has wall-to-wall carpeting and there's air condition---there's air conditioning in each efficiency...

A. Uh huh...

B. Umm, the rent is one (eighty five) a month and that doesn't include utilities. You play your electric which includes heat and cooking. We pay the garbage and the water.

A. And do you have any idea what that actually averages, or---

B. The utilities?

A. Uh huh.

B. Yeah, the utilities usually average about 30 to 35 dollars a month on top of the rent...your rent.

A. Ummm, I have a car...is there any parking that goes with the place or...

B. Uh, yes, there's a small parking lot in the back but, uh, there's a lot of street parking in front, so you can always get a parking space.

A. Really?

B. Yeah. There's a year lease on these apartments.

A. Oh, a year...ummm I was kind of interested in maybe having a six month lease. Is that possible?

B. Well, I can't give you a six month lease, but what you can do is lease it for a year and then sublet it when you're ready to go.

A. Yeah, just by putting my own ad--

B. Umm hmmm

A. ---in the paper.

B. That's basically how it works...

A. Yeah...hmmmm. And you said there's carpeting...

B. Um hmmmm, it's carpeted---

A. carpeting and airconditioning. Ummm, how many units are in the building?

B. About thirty.

A. Thirty. And about how far is it from campus?

B. Five blocks, ten minute walk.

A. Oh, that's great. OK, ummm, do you allow pets?

B. No, I'm sorry, we have...since it's an all-carpeted building we don't allow...pets.

A. Oh...not even birds?

B. Well, birds we would allow.

A. Oh, OK. All right then, ummm, I think I'm definitely interested in seeing it. What would I do?

B. Well, why don't you come by and I'll see you at two o' clock, on...Thursday, perhaps, this week?

A. Let's see...Thursday...OK. I've got a one o' clock, but right after that I'll come over, so about...is two fifteen OK?

B. Two fifteen's fine.

A. OK. Thank you very much.

B. OK. Nice meeting you.

A. Yeah, you too.

B. OK.

A. See you Thursday.

APARTMENT HUNTING: II

cloze passage

A. Hello, um, I'm here about the ad that _____ running in today's newspaper...

B. Oh yes...

A. ...about the apartments.

B. Fifth Street Apartments?

A. Yes, yes, the efficiencies...

B. Oh yes, this is the right place

A. My name is Kristin Lems

B. Nice to _____ Kristin

A. Hi

B. Have a _____.

A. Thank you.

B. Umm, what kind of apartment were you _____ Kristin?

A. Umm, an efficiency...umm preferably not _____ expensive... uh, somewhere _____ campus.

B. OK, I'll tell you _____ we have on--at Fifth Street Apartments. We have a building _____ efficiencies. Umm, Each efficiency has wall-to-wall carpeting and _____ air condition---there's air conditioning in each efficiency...

A. Uh huh...

B. Ummm, the rent is one _____ five a month and _____doesn't include utilities. You play _____ electric which includes heat and cooking. We pay the garbage _____ water.

A. And _____ have any idea what that actually averages, _____---

B. The utilities?

A. Uh huh.

B. Yeah, the utilities usually average about _____ to thirty five dollars a month _____ the rent...your rent.

A. Ummm, I have a car...is there _____ parking that goes with the place or...

B. Uh, yes, there's a small parking lot in the back, but, uh, there's _____ street parking in front, so _____ always get a parking space.

A. Really?

B. Yeah. There's a year lease on _____ apartments.

A. Oh, a year...ummm I was _____ interested in maybe having

a six month lease? Is _____ possible?

B. Well, I _____ give you a six month lease, but _____ can do is lease it for a year and _____ sublet it when you're ready to go.

A. Yeah, _____ by putting my own ad--

B. Um hmmm...

A. ---in the paper.

B. That's basically _____ works...

A. Yeah...hmmm And you said _____ carpeting...

B. Um hmmm, it's _____---

A. ...carpeting and air conditioning. Umm, _____ units are in the building?

B. About thirty.

A. Thirty. And _____how far is it from capus?

B. Five blocks, ten minute _____.

A. Oh, that's great. OK, umm, _____ allow pets?

B. No, I'm sorry, we have... _____ it's an all-carpeted building we don't allow...pets.

A. Oh, not even birds?

B. Well, birds _____ allow.

A. Oh, OK. All right then, ummm, I think I'm definitely _____ in seeing it. What _____?

B. Well, why _____ come by and I'll see you at two o'clock _____ ...Thursday, perhaps, this week?

A. Let's see...Thursday...OK. I've _____ a one o'clock, but right _____ I'll come over, so about....is two _____ OK?

B. Two fifteen's fine.

A. OK. Thank you very much.

B. OK. Nice meeting you.

A. Yeah, you _____.

B. OK.

A. See _____ Thursday.

B. Umm hmmmm.

APARTMENT HUNTING: II

Questions for Viewing

Without Sound

What do they do in the beginning of the scene?
While he explains, does he use his hands?
What does she do with her head as she listens?
What do they do when she departs?
What kind of conversation do you think is taking place?
Try to remember the interaction of the people in the other apartment hunting videotape. What are some differences in the way they use their bodies? Their facial expressions?

With Sound, Without Transcript

What is happening in this dialog?
How much is the rent? How much are the utilities?
Is there a parking space with the apartment?
Will he allow her to sublet after six months?
How far is it from campus?
What kind of pet does she have?
When is she going to visit the apartment?

With Sound, With Transcript

1 Can you think of a prepositional phrase in place of "about"? Why does Kristin use the past progressive here instead of simple past tense? Do you think the ad ran only one day?
6 Where do you think she got the word "efficiencies" here?
7 What is the manager doing with this statement?
9-11 What two courtesies are performed by the manager here?
13 Why does the manager use "were" instead of "are"? Have you ever heard a student say, "I just wanted to ask a question" when he or she is about to ask a question? What is the purpose of the past tense?
15 What does "right" mean here?
17 Who is "we"?
22 What mistake does the man make here? Correct the word. What noun is implied after "garbage" and "water"?
24 What is "that" referring to?
28 Substitute another prepositional phrase for "on top of".
29 What kind of parking is she asking about when she says "goes with the place"?
31 Why does he use the word "but" after describing the small parking lot in the back?
36 There are two extra expressions in this line which are said to be more polite. What are they? Say the line without them. Why is she saying the sentence so politely?
41 Why is she describing how to sublet an apartment? Doesn't he know? Is she telling him, or doing something else?
45-6 What is the difference between "There's carpeting" and "it's carpeted"? Try to describe using grammatical terms.
47 Paraphrase "units".
51 Expand this answer into a full sentence.
53 Why don't they allow pets?

55 Expand this question to a full sentence.
57 Two expressions in this line contradict each other. One is very strong and definite; the other is uncertain. What are they. Why are they together in the same sentence?
58 What does she mean when she asks "what would I do"? Why does she use the conditional?
59 Where is she supposed to come by?
61 She's got a one o'clock what?
62 Why does she change her statement to a question at the end of the sentence?
65- How do you know they both feel good about their conversation? Compare the goodbyes to the goodbyes in the first videotape. What are some of the noticeable differences?

General

1. Examine ads for apartments in the newspaper. Choose one and have one student be the renter and one be the landlord for the class. Try to do several varieties: one in which the landlord is very nice, one in which the landlord is unpleasant, one in which you take the apartment, and one in which you don't.

2. If you have a tenant union at your institution, take a field trip over there and talk to a counselor. What kinds of problems are the most common for tenants in your town? How can you protect yourself before you rent a new apartment?

3. Compare the behavior of the man in the two videotapes. Try to find specific examples of why he is nicer in the second videotape. Find differences in the transcript, as well as in the gestures, and the balance of who talks at what time. What kind of ideas has it given you about how to rent an apartment?

BANK LOAN: I

A. Uh huh...okay, so I see we liquidated all the Dreyfuss, uh, liquid assets, in...in March. Yeah. Yeah...oh just a second John...hi.

B. Mr. Sloan?

A. Yes.

B. Robinson, Fred Robinson.

A. Fred Robinson. Have a seat, I'll be right with you. Listen, I've got a uh customer now; I'll be right with you, okay? Bye bye. Hi, what can we do for you today?

B. Well, Mr. Sloan, I'm buying a new car, an eighty two Toyota Corolla...

A. Uh huh...

B. ...and I was wondering if I could get a loan to, uh, finance it.

A. Um hmmm...where do you work, Mr. Robinson?

B. Um, I'm a professor here at the university; I'm in Labor Relations.

A. Uh huh, and uh, do you have a home?

B. Um, yes, I own a home, uh, out on Riverview Valley, um...

A. Uh huh...

B. I'm paying a mortgage on it right now.

A. What kind of equity do you have on the house?

B. Um, it's, it was seventy thousand dollars and I have a twenty year mortgage.

A. Uh huh, okay, and uh, well, how much is this car?

B. The car will be a little bit over eight thousand dollars.

A. OK, well Mr. Robinson, you know how this works now, the bank would have to put a lien on that, so the title wouldn't belong to you. The car would belong to the bank really, but you'd have the use of the car until you paid the loan back to the bank.

B. Yes.

A. You understand that.

B. Uh huh.

A. I see, OK, well, you know, I think it looks pretty good. Uh, ummm, I'm going to fill out a form for you here... and, just ask you a few questions about your credit.

B. OK.

A. OK...do you have that...ummm, they didn't give you one.. let me just fill this out real quick here...and, uh, what you're going to do is, you're going to take this up to Ms. Sweeney--she's our senior loan advisor. And she'll look this over, and, uh, OK the basics. Then, uh, you should bring it back here, we'll talk terms, and you can sign the loan agreement, and you'll have a loan.

B. OK Sounds great. Where is Mrs. Sweeney at?

A. Um, she'll be upstairs...just a minute, let me give you this to you...uh, where will you be buying this car?

B. OK, it's at, uh, Frederick's...Toyota.

A. Frederick's Toyota, that's right here in town.

B. Right in town, um hmmm.

A. I see, OK, um, that's all right, and she'll take care of that...OK, just take this up those steps around to the left, and then through the first door you'll see her. Can't miss her desk, Ms. Sweeney.

B. OK, thanks a lot.

A. Sure. Hope to see you soon.

B. Nice doing business with you.

BANK LOAN: I

cloze passage

A. Uh huh, OK, so I see we liquidated _____the Dreyfuss, uh, liquid assets in...in __ _____. Yeah...yeah...oh just a _____ John....hi.

B. Mr. Sloan?

A. Yes.

B. Robinson, Fred Robinson.

A. Fred Robinson. Have a seat; I'll _____. Listen, I've got a uh customer _____; I'll be right with you, okay? Bye bye. Hi, what _____ we do for you today?

B. Well, Mr. Sloan, I'm buying a _____ car, an _____ -two Toyota Corolla...

A. Uh huh...

B. and I was wondering if I _____ get a loan to, uh, finance it.

A. Um hmmm...where _____ work, Mr. Robinson?

B. Um, I'm a professor _____ at the university; I'm in Labor Relations.

A. Uh huh, and uh, do you _____ a home?

B. Um, yes, I own a home, uh, _____on Riverview Valley, um...

A. Uh huh...

B. I'm paying a mortgage on it _____.

A. And uh...what _____ _____ equity do you have on the house?

B. Umm, it's, _____ seventy thousand dollars and I have a twenty _____mortgage.

A. Uh huh, okay, and uh, _____, how much _____ car?

B. The car _____ a little bit over eight thousand dollars.

A. OK, well, Mr. Robinson, you know _____this works now, the bank _____ put a lien on that, so the title wouldn't belong to you. The car would belong to the bank _____ but _____ have the use of the car until you paid the loan back to the bank.

B. Yes.

A. _____ understand that.

B. Uh huh.

A. I see, okay, well, you know, I think _____ pretty good. Uh, ummm, I'm _____ fill out a form for you _____... and, just ask you a _____ questions about your credit.

B. OK.

A. OK...do you have that....ummm, _____didn't give you one... _____ just fill this out real quick _____...and, uh, _____ you're going to do is, you're going to take this _____ to Ms. Sweeney---she's our senior loan advisor. And she'll _____ this over, and uh, _____ the basics. Then, uh, you _____ bring it back here, we'll _____ terms, and you can sign the loan agreement, and you'll have a loan.

B. OK, sounds great. Where is Mrs. Sweeney _____?

A. Um, she'll be upstairs...just a minute, let me _____ this to you...uh, where _____ be buying this car?

B. OK, it's _____, uh, Frederick's Toyota.

A. Frederick's Toyota, that's _____ here in town.

B. Right in town, um hmmmm.

A. I see, OK, um, that's _____, and she'll take care of that...OK, just take this up _____steps around to the left, and then _____ the first door you'll _____. Can't miss her desk, Ms. Sweeney.

B. OK, thanks a lot.

A. Sure. Hope _____ soon.

B. Nice _____ business with you.

BANK LOAN: I

Questions for Viewing

Without Sound

What kind of person is the first character, judging from the activities he performs?
What is the relationship between the two men?
When does the first man begin taking notes?
What does he do with his briefcase?
What does he seem to take out of his briefcase?
What do the men do at the end?
What does that tell you about their dialog?

With Sound, Without Transcript

Why is Fred Robinson there?
Who is Mr. Sloan?
What kinds of questions does Mr. Sloan ask?
What does Mr. Sloan seem to think of Mr. Robinson?
Is Mr. Robinson's goal going to be reached?
Explain in your own words how the loan works.

With Sound, With Transcript

1 Who do you think Mr. Sloan is talking to in the beginning?
4 Are these men meeting for the first time? How do you know?
6 Expand this into a sentence.
7-8 Sloan says "I'll be right with you" to two people. Which person is he going to talk to first? How are these two uses of the sentence different. Paraphrase both of them.
9 Who is "we"? Could Fred Robinson say "We want a loan"? Why or why not?
10 Notice the tense Robinson uses. What does this tell you about his self-confidence?
13 Why does he use past progressive tense here? is he <u>still</u> wondering? If so, why doesn't he say "I'm wondering.."?
14 What two word verb means "finance"? Which one sounds more formal?
16 Where is "here"? What does he mean when he says he's "in" Labor Relations? Paraphrase.
18-19 Sloan asks is Robinson "has" a home and Robinson says he "owns" one. Why do you think he changed the verb? (guess)
19 Why do you think he told the street the house is on?
21 When he says "right now" does he mean "at this moment"? How long is "right now" in this case?
22-23 What question word(s) could be substituted for "what kind of"? Look at the answer for a clue.
25 Does Sloan seem to like the answer he hears? Why?
Which car? Why does he say "this"?
27 How what works? What does "this" refer to?
Why is Sloan using "would" here? Is the loan definite?
28 Put a lien on what? What do you think a lien is?
You know the ordinary use of "title". What do you think it means here?
29 What word can be put in the place of "really"?
31 What would happen after the loan was paid back?

33 Does Robinson seem aware of how loans work?
35 What looks pretty good?
36 During the next lines, Sloan's tone of voice changes. Why? What two things is he doing at the same time?
39 What is Sloan asking for in the beginning of this line? Why does he stop asking?
40 In formal speech, what should "quick" actually be?
41 Why does Sloan use future tense here instead of imperative?
42 How do you pronounce "Ms." How does it differ from "Miss" or "Mrs." ?
43 How is "OK" being used here? What part of speech?
44 What does it mean to "talk terms"?
45 What will actually happen when Robinson "has a loan"? (Guess)
46 Expand this to a sentence. How does Robinson feel? Saying "Ms." is still not very common, although it is common in written form. What does Robinson change it to? Is the word "at" necessary here?
47 Is Ms. Sweeney upstairs right now? Why does Sloan say "she'll be" upstairs instead of "she is" upstairs? What does "let me" sound like in normal (fast) speech? Why does Sloan ask this question, after he's already said the loan is definite?
52 What does "that" refer to?
53 Why does he use the word "just" here? The directions to Ms. Sweeney sound confusing. Does Sloan think so?
55 Expand this to a sentence. Why does he repeat her name? Is it possible Robinson will be reading it?
57 Why does Sloan answer "sure" here?
58 Expand this to a sentence.

General

1. What kind of things can you show to describe why the loan was successful? Think about the way Mr. Robinson presented his information, and how much he knew about loans.

2. Do you have any kind of loan? If so, try to explain the terms of the loan to the class, using vocabulary from this dialog.

BANK LOAN: II

A. Uh huh...yeah, OK, well John, that's a really big account. You know, well, yeah, we don't want to lose that...yeah, take care of that this afternoon. Hey, hang on just a second.

B. Mr. Kaufman?

A. Yeah.

B. Bob Reynolds.

A. Oh yeah, have a seat, I'll be right with you. Listen, John, I've got a customer here, I'll be right back with you, OK? Yeah. Bye. Hi, Mr. Reynolds, what can I do for you today?

B. Well, I need a five hundred dollar loan

A. Uh huh...

B. to buy a used car

A. Uh huh...what kind of car is it?

B. It's a nineteen seventy one Chevrolet Caprice.

A. Uh huh...where do you bank, Mr. Reynolds?

B. I bank at First National.

A. Uh huh...why don't you get a loan there?

B. They only handle business loans; they don't handle small amounts of money.

A. Oh I see...ummm, where do you work, Mr. Reynolds?

B. I work over at Springfield High School. I teach English.

A. I see...I see...how do you, how much do you make?

B. Well on the average about thirteen five a year.

A. Hmmm. Hmmm...thirteen five...

B. Um hmmm....

A. Yeah...ummm, do you have a home, Mr. Reynolds?

B. Yes, I bought a home about nine years ago.

A. And where do you have your mortgage?

B. Um, I paid cash---

A. I see...

B. Forty thousand.

A. I see, do you have any other kind of credit?

B. No, I usually deal in cash.

A. Well...it doesn't look good, Mr. Reynolds. Um, you don't have any credit backing, and, uh, your salary's really well below the standard that we judge people to be good loan risks on...uh, the money's very tight today in this country, it's very tight...we have people coming in all the time for five hundred dollar loans, thousand dollars. We have to turn them right down..ummm,

B. I have a pretty stable salary, and I own my own home.

A. Well believe it or not, you're not a good credit risk. And uh I know, I wish there was something I could do for you but the bank just can't afford to give you the loan, Mr. Reynolds. Um, you know, in the future, any time if you feel like, uh, you want to reapply, that would be fine.

B. Well...thanks anyway.

A. OK, I'm sorry there's nothing we can do for you.

BANK LOAN : II

cloze passage

A. Uh huh...yeah, OK, well John, that's a _____ big account. You know, well, yeah, we don't _____ lose that...yeah, take care _____ this afternoon. Hey, hang on _____ a second.

B. Mr. Kaufman?

A. Yeah.

B. Bob Reynolds.

A. Oh yeah, have a seat, I'll be right with _____. Listen, John, I've _____a customer here, I'll be right back _____ you, OK? Yeah. Bye. Hi, Mr. Reynolds, what can I do _____ _____ today?

B. Well, I need a five hundred dollar loan...

A. Uh huh...

B. ...to buy a _____ car...

A. Uh huh...what _____ car is it?

B. It's a nineteen seventy one Chevrolet Caprice.

A. Uh huh...where _____bank, Mr. Reynolds?

B. I bank at First National.

A. Uh huh...why _____ get a loan there?

B. They only handle business loans; they don't _____ small amounts _____money.

A. Oh, I see...ummm, where do you _____, Mr. Reynolds?

B. I work _____ at Springfield High School. I teach English.

A. I see....I see...how do you, how much _____make?

B. Well on the average _____ thirteen five a year.

A. Hmmmm. Hmmmm...thirteen five...

B. Umm hmmm...

A. Yeah...ummm, do you have a home, Mr. Reynolds?

B. Yes, I _____ a home about nine years _____.

A. And where do you have _____mortgage?

B. Um, I paid cash---

A. I see...

B. Forty thousand.

A. I see; do you have _____other kind of credit?

B. No, I usually _____ in cash.

A. Well...it _____look good, Mr. Reynolds. Um, you don't

have _____ credit backing, and, uh, your salary's really _____ below the standard _____we judge people to be good loan risks _____...uh, _____ money's very tight today in this country, it's very tight...we _____people coming in all the time for five hundred dollar loans, thousand _____. We have to _____ right down...ummmmm,

B. I have a _____stable salary, and I own my own home.

A. Well believe it or not, you're _____ a good credit risk. And uh I know, I wish _____ something I could do for you but the bank just can't afford to _____ the loan, Mr. Reynolds. Um, you know, in the future, _____ if you feel like, uh, you _____ reapply, that would be fine.

B. Well, thanks _____.

A. OK, I'm sorry _____ nothing we can do for you.

BANK LOAN: II

Questions for Viewing

Without Sound

How does this look different from the other loan situation?
Describe what the banker does with the form he is filling out.
What do you think it means when he switches to the cigarette from the form?
How does he use the cigarette to show his attitude?
What is the banker's posture like? How does he sit?
What do the two men do at the end? How is it different from the ending of the other scene?
Who do you think has more power in this relationship?

With Sound, No Transcript

What kind of man is Mr. Kaufman?
How much money does Bob Reynolds want?
Is he successful?
Why do you think he doesn't get the loan?
Compare this story with the other loan story. Why does the man asking for more money get it?

With Sound, With Transcript

1 What is Kaufman's tone toward John? Who do you think is more powerful?
3 What does he tell Bob to do?
8 Do you think Kaufman was expecting to see Bob Reynolds? Why or why not?
11 Reynolds begins by saying how much money he needs. Do you think this method is more, or less succesful than the man in the other loan story? (compare)
13 Does "uh huh" mean Kaufman approves of Reynolds? What do you think it means?
15 Why does Kaufman ask the kind of car? Is it relevant?
17 What part of speech is "bank" here?
18 Is this bank First National?
19 Is this question polite? Is it too personal? What do you think?
20 Give another word for "handle" in the first place of the line.
22 What do you think Kaufman is feeling when he says "I see"?
24 What do you think Kaufman is feeling when he says "I see"? Why does he ask this question?
25 How much money is "thirteen five"?
26 Why does he keep Reynolds waiting so long? Do you think Kaufman is impressed with Reynold's salary?
29 When Reynolds says he bought a home, does he mean he purchased it on one occasion? Look at line 31.
32 What do you think Kaufman is thinking when he says "I see"?
34 Why is Kaufman concerned about Reynolds' credit?
35 What does "deal in" mean here?
36 What doesn't look good?
38 What do you think he means by "standard"? Do you think Kaufman is being sincere? Why or why not?
39 What is "tight money"? Why does it mean Kaufman won't give a loan to Reynol

40 Who is "we"?
41 Fill in the missing words here. Are they coming in for "thousand dollars"?
42 What does "turn them" sound like in normal (fast) speech?
43 What is Reynolds trying to do when he repeats this information?
44 What is Kaufman's tone in this sentence?
45 Which word would be different here in formal speech?
46 Is this true? What does it mean "to afford to" do something? What will happen to the bank if it loans Bob the money, according to Kaufman?
47 Does Kaufman want Reynolds to reapply? If not, why does he invite him to?
49 What is he saying when he tells Reynolds "it would be fine"? Is he encouraging?
50 How does Bob Reynolds feel when he says this? How do you know?
51 How does Kaufman feel when he says this? Is he truly sorry?

General

1. Describe your feelings as your watched this. How did they differ from watching the other loan scene? How do you feel about Kaufman? about Reynolds? Who do you identify with more?

2. Why do you think Kaufman acted the way he did? Compare the information exchanged by the two men in the first tape and the second. Try to give a social analysis of why one succeeded and the other did not. Would you call Reynolds a really poor person? Was Robinson really rich? What is the difference?

3. Do some in class role playing of loan applications. Talk about how to approach a bank for a loan.

4, Can you think of other situations where it is harder for some people to get privileges than other people, even though they have the same kinds of needs? Give some examples.

APPENDIX B

TESOL WORKSHOP ABSTRACT: HAWAII, 1982

Developing Situation-Oriented Videotape Lessons for Improving Listening Skills

Many commonly used listening comprehension materials have serious shortcomings. Many are limited to discrete point discrimination or sentence level listening. Others tend to be non-interactional and use stilted or formal language. Furthermore, most materials are written or audiotaped, depriving the learner of vital paralinguistic visual cues. Having accessible videotape facilities at the University of Illinois, we decided to fashion a coordinated listening program around a series of situation-oriented videotapes. The situations were chosen by a student poll last year for their importance and difficulty. Various exercises are devised around viewing the video sequence, including viewing the tapes without sound, studying a verbatim transcript for formal elements, doing role playing of similar situations, and analyzing written representations of situations with inappropriate elements. We hope to provide the student with lifelike interactions for use in day-to-day functioning in English. The demonstration will involve a sample unit built around one videotape.

Audience: ESL in Higher Education, EFL for Foreign Students in English Speaking Countries, ESL in Secondary Schools, Classroom Teachers, Teachers/Students in Training, Material Developers

Kristin Lems
Tony Silva

APPENDIX C

SUMMARY CHART OF EXISTING MATERIALS
(KEY TO CHART)

Materials cited (for full citation, see bibliography)

1. my materials
2. "By Plane to England," from an article by R.R. Jordan in ELT Journal, 1980.
3. "The Carsons' New House: a Listening Exercise," by Robert Locke, in ELT Journal, 1980.
4. The Kingdom of Kochen , Ted Plaister, 1976.
5. Listening In and Speaking Out, James, Whitley and Bode, 1980.
6. "Out of the Tomb" and other materials, Richard Burnson, 1980.
7. "Language Functions I and II," Tony Silva, 1981.
8. Better Listening Skills, Sims and Peterson, 1981.
9. English for International Communication, Yorkey et al, 1977.
10. Listening and Note-Taking, Nicolas Ferguson, 1977.
11. "The Teaching of Listening Comprehension and Communication Activities," by Snow and Perkins, TESOL Quarterly, 1979.
12. "Using Radio Commercials as Supplementary Materials in ESL Listening Class," by Hafernik and Surguine, 1979.
13. "Listening for Note-Taking in EST," from an article by Stanley Otto, TESOL Quarterly. 1979.
14. "Using Radio Programmes for Language Work," by Ronald Forrest, ELT Journal, 1980.
15. "Using News Broadcasts in the ESL/EFL Classroom," by Brinton and Gaskill, TESOL Quarterly, 1978.
16. Contemporary American English, Rossner et al, 1979.
17. Listening Dictation, Joan Morley, 1976.
18. Understanding English, Janet Ross, 1982.
19. Listening Focus: Comprehension Practice for Students of English, Kisslinger and Rost, 1980.
20. Listening in the Real World, Rost and Stratton, 1978.
21. Listening Contours: a course in Controlled Listening for Students of English as a Second Language, Michael Rost, 1979.
22. American Kernel Lessons, O'Neill et al, 1978.

Column designations

A. Are the materials currently on the market?
B. Are the materials oriented to real-life, non-academic situations?
C. Are the materials predominantly for use in listening class?
D. Is the focus academic, involving academic activities or text?
E. What is the medium for the listening text section?
F. Does the listening text section contain dialogs?
G. Is new, unfamiliar vocabulary introduced? By which technique?
H. Are there preparatory readings or summaries prior to hearing the passage?
I. Are there any cloze exercises around the passage itself?
J. Are prior questions given to guide listening?

SUMMARY CHART OF EXISTING MATERIALS

	market A	real-life B	l.c. C	aca. D	med. E	dialogs F	vocab. G	read prep H	cloze I	pre-Q's J
1	-	+	+	-	vid.	+	in context	-	+	+ (for paralin.)
2	+	+	+	pre-ac.	aud.	-	none	-	-	+ (map)
3	+	+	+	pre-ac.	aud.	+	in context	summary on board	-	+ (after 1st)
4	+	-	+	+	aud.	-	pretaught	summary	-	+
5	+	+	+	-	aud.	+	pretaught	summary	+	+
6	-	-	+	½+	aud.	½+	pretaught	rev. of prev. epi.	+	+ (after 1st)
7	-	+	-	-	vid.	+	in context	-	-	+ (for paralin.)
8	+	-	+	+	vid.	-	pretaught	+	-	+
9	+	+	-	pre-ac.	trans. in back of book	-	in context	some +	-	-
10	+	-	+	+	aud.	-	none	-	-	some +
11	+	½+	+	+	aud.	½+	pretaught	+	-	-
12	n.a.	+	+	-	aud.	+	in context	-	+	+
13	-	-	+	+	aud.	-	in context	some +	+	-
14	n.a.	+	+	-	aud.	-	none	-	+	+

SUMMARY CHART OF EXISTING MATERIALS, CONT.

	market A	real-life B	l.c. C	aca. D	med. E	dialogs F	vocab. G	read prep H	cloze I	pre-Q's J
15	n.a.	+	+	-	vid.	-	pretaught	-	+	+
16	+	-	-	n.a.	trans. to be read	+	elsewhere in chap.	-	-	n.a.
17	+	-	-	-	aud.	-	none	in Krohn	-	-
18	+	+	-	part +	aud.	+	pretaught by instr.	brief sit. background	+	+.
19	+	-	+	+	aud.	-	pretaught & in context	+ (sum.)	-	+ (twice)
20	+	+	+	-	aud.	part +	none	-	+	+
21	+	-	+	+	aud.	-	glossary & in context	+	blanks in out-line	+
22	+	part +	+	-	aud.	+	pretaught	post, no prep.	-	+ (twice)

APPENDIX D

The following situations are typical ones that a foreign student might face coming to the U.S. Please circle the ten situations you find a.) the most difficult for you to deal with, and b.) the most useful for you to understand better.

After you have circled 10 situations, please number them in order of difficulty, from 1 to 10, with 1 being the most difficult and 10 the least difficult.

1. ordering in a restaurant
2. asking for information: time
3. asking for information: directions
4. doing business at a bank
5. renting a house or apartment
6. having a prescription filled
7. cashing a check
8. visiting a doctor
9. having a haircut/hair styling
10. reporting to the polics: stolen item
11. reporting to the police: disturbance
12. having a car fixed
13. buying clothes or household items
14. having clothes, shoes repaired
15. making an appointment
16. returning defective merchandise
17. having an appliance fixed
18. dealing with a delivery person
19. giving directions
20. having an interview: job
21. having an interview: school
22. having an interview: immigration
23. filling out an application
24. getting a telephone
25. having utilities turned on
26. sending a package
27. complaining to a landlord or neighbor
28. buying tickets for a play of concert
29. making travel arrangements
30. asking for advice
31. finding a lawyer
32. finding a home for a lost pet
33. extending an invitation
34. registering for classes
35. paying bills in person
36. complimenting another person
37. introducing and greeting
38. getting a driver's license
39. getting a social security number
40. asking for a date
41. getting an abortion
42. dealing with sexual harassment
43. asserting your rights
44. responding to an insult
45. questioning authority
46. lending emotional support
47. getting out of a dangerous situation
48. directing a discussion
49. telling a joke in English
50. telling a story or describing an event

APPENDIX E

ALTERNATE EXPRESSIONS: ACCUSING & APOLOGIZING

A. Why do you say that?
What do you mean?
What're you talkin about?
Gimme a break.
Aw, c'mon now.

B. During the first part of the exam, I saw you glancing at several people's papers and staring at Charlie's for a couple of minutes.
Don't try to hide the truth.
Come on. Come clean.
Face it.
You can't get off the hook.
C'mon. 'Fess up.

A. Aw, man, I wasn't cheating, man. My paper, the answer sheet, was different than everybody else's.
No way.
Wait just a minute!
You're blaming the wrong guy.
Hold it. You got it wrong.
I'm innocent until proven guilty.

B. Oh, really?
Wow, I didn't see that.
Are you kidding?
Can I believe you?
Prove it.

A. Yeah...didn't you see me go up during class and...tell the professor? She changed my answer sheet for me.
I can prove it. Just listen.
You'll be sorry you tried that.
OK, here's your proof.

B. Oh, I must have been concentrating on the exam too much.
I blew it.
Yeah...I guess you're right.
Sounds like you're covered.
Well, if you say so.

A. Aaaaaaaaahhhhhhhhhh....
I don't mind. Just don't do it again.
Be careful when you accuse me again.
Don't worry. Everybody makes mistakes.

B. I'm sorry.
Sorry 'bout that.
Listen, I'm really sorry.
Will you excuse me?
No hard feelings?

A. Aaaaaaaaahhhhhhh, that's okay.
OK, but don't try it again.
Yeah. No problem.
Sure. Live and learn.
I guess so.

(These alternate expressions were given in class to present a range of registers and tones involved in apologizing and accusing)

APPENDIX E

Two samples of student homework assignments following the sequence on accusing and apologizing.

I.

A. Hello, Suryana.
B. Hello, Francis.
A. How are you doing today?
B. Very fine.
A. I don't like to say this, but...
B. What's the matter?
A. Well, my friend Luis saw you kissing my sister in the movie last night, and...
B. What're you talking about?
A. This situation will be a problem to me, you know, she is my sister.
B. Come one, Francis, you know that I couldn't do that. Your sister is my friend and...
A. But Luis was serious.
B. Oh! I know what happened. My brother Soto went to the movie with his girlfriend last night and maybe Luis was confuse. So...
A. Mmmhh? Sorry about that.
B. Sure, let's forgive and forget.
A. Thanks. You're a true friend.
B. Okay. Bye.

II.

A. I saw you yesterday at the food store stealing some cookies.
B. What did you say? Did you really see me? Do you remember the name of the food store?
A. Of course, it was at Eisner-Champaign around 6:00 p.m. You had your red sac and you wore a blue shirt. If you don't accept, I'll call the police.
B. Don't call the police, please.
A. You're forcing me to do that.
B. Let's see. You're right. You got me. Will you forgive me?
A. Well, I can forgive you if you give me $100 right now.
B. Why do you do that? I am a poor student, where can I find this big amount of money? Could you please accept $20?
A. Don't insist, give me money. Do you prefer to be free or to go to jail?
B. Really, I can't have any choice. I give you $50 now and the rest will be paid by monthly installments.
A. Ok, you made a good choice, otherwise you should go to jail. See you.
B. Bye bye.

As you can see, they are still grappling with cultural appropriateness. None had been in the U.S. more than four months, and I think these are pretty respectable in light of that fact!

APPENDIX F

INDIVIDUAL EPISODE EVALUATION

Please fill this out shortly after teaching an individual episode of the series. If you taught it earlier, try to recontruct your experience with it to the best extent possible.

Title and # of Episode _____ (of 10)

1. How many times did you run through the videotape in all (including with and without sound, transcript, etc.) ( )

2. Was that enough times for the class to benefit from it? Y N

3. Was that few enough times to keep class interest? _ _

4. Which of the following segments did you use? Give a brief evaluation of any you used.

   a. viewing without sound, questions about paralinguistics _ _

   b. viewing with sound, general questions, no transcript _ _

   c. cloze exercises prior to transcript distribution _ _

   d. transcription distribution and line-by-line text study _ _

   e. general questions after line-by-line questions (Which ones did you use?) _ _

   f. followup activities (Which ones did you use?) _ _

   g. homework (Which assignment?) _ _

5. How long did it take to complete this segment, start to finish?

   How long do you think it should take, ideally?

6. Did the segment maintain student interest? Elaborate!

individual episode evaluation, cont.

7. What did you (and the students) think of the acting quality of the segment? Was it relatively realistic?

8. Were any questions (in any section) difficult, inappropriate, confusing, too obvious, hard to teach, etc? Please cite briefly.

9. Was the length of the episode appropriate?

10. Was this episode useful to the real life needs of this group of students?

11. Did you add anything additional, intentionally or "off the cuff," that you think might be valuable?

GENERAL EVALUATION

Please fill this out after teaching all of the episodes you are planning to teach in the series. Feel free to use more space if rooms runs out by continuing on the back.

1. What is the name of the course for which these were used?

2. a. What other curricular materials were used in this course?

   b. How were they coordinated with these materials?

3. Please tell some details about the maekup of the class.
   a. # of students
   b. age range
   c. achievement level
   d. estimated TOEFL average
   e. language background(s)
   f. length of time in the U.S.
   g. academic goals

4. How do you think the students felt about these materials? Any specific feedback remembered would be helpful, as well as your comments about student response to materials.

5. a. Do you feel class time was put to good use; that is, do you think the students learned something interesting and important?

   SA ——I——I——I——I—— SD

   b. In what skill areas (including acculturation, communication, etc., as well as traditional skill areas) do you think the materials were more useful?

6. What do you think were the overall strengths of the materials? Check appropriate categories:

   a. design ( )
   b. communicative content ( )
   c. discrete point exercises ( )
   d. followup activities ( )

general evaluation, continued

e. paralinguistic questions ( )
f. real-life informational features ( )
g. execution of videtape sequences ( )
h. other _____ ( )

7. What do you think were the overall weaknesses of the materials? Do you have suggestions for how these might be remedied?

8. Any other suggestions:

FINALLY, A FEW BRIEF Y-N QUESTIONS!

	Y	N	n.a.
1. Did you feel a need for a quiz or followup work to test progress?	_	_	_
2. Do you feel the scenes chosen were interesting?	_	_	_
3. Do you feel the scenes are appropriate to the ESL students you teach?	_	_	_
4. Do you feel the cloze exercises were too hard, focussing as they did on fast speech phenomena?	_	_	_
5. Do you think the materials need more explanatory sections, such as a section on fast speech phenomena?	_	_	_
6. Do you feel vocabulary should be taught prior to seeing the tape?	_	_	_
7. Do you feel enough attention was paid to paralinguistics?	_	_	_
8. Do you think more attention should be paid to vocal intonations?	_	_	_
9. Did the students have enough opportunities to view the videotape?	_	_	_
10. Do you think the videotape should be made available for private viewing, like audio tapes in language labs?	_	_	_
11. Were the role playing exercises useful?	_	_	_
12. Was the class discussion of these lively?	_	_	_
13. Do you think the series should be longer?	_	_	_
14. Do you think the series should be shorter?	_	_	_
15. Would you recommend this series to other teachers of ESL?	_	_	_

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